

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



The best advertising for KPRC-TV, The Houston Television Station is done on Houston's television screens. That's where performance records are really written. You'll get your own testimonial on the benefits of Quality Salesmanship. The sure, trouble-free and economical operation will delight both you and your advertising budget.

Ask your Petry man for it now



Edward Petry & Co.
National Representatives

COURTESY OF KENDALL REFINING COMPANY

WILL TV GAIN FROM BEAUTY AID FEVER?

Industry turmoil and consequent switching in agencies could lead to more video billings

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Closing the basic research gap—Step one

Page 30

Radio soft sell sells hard shell

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The Unexpected Return Of The Sponsor's Wife

Page 34

ROCHESTER, NEW YORK, Is An Area Of HOMES



PHOTO BY WAHL'S PHOTOGRAPHIC SERVICE

and Evenings, from 6:00 to Midnight,

MOST Rochester TV Homes Tune To CHANNEL 10*

Also

9 out of 10*
of Rochester's Top
Favorite Shows Are
Carried Over "10"

And

BOTH Surveys**
Give Us TOP
Over-All
Evening Ratings

* Nielsen Rochester Survey; April, 1961

** Nielsen, April; ARB, March, 1961

CHANNEL 10

BASIC CBS **AFFILIATE ABC**
ROCHESTER, N.Y.

WHEC-TV
EVERETT MCKINNEY INC.

WVET-TV
THE BOLLING CO. INC.

IN PHILADELPHIA RADIO

**WPEN
LEADS
THE WAY**

WPEN was the first radio station in Philadelphia to editorialize on the air. We started two years ago . . . and we are delighted to welcome other local stations who are now following our lead. Editorials on various subjects are broadcast nine times daily. We are not afraid to stand up and be counted on the vital issues of the day. The origination of this fighting policy by WPEN and its tremendous acceptance is further evidence that Philadelphia looks to WPEN for radio leadership.

WPEN

REPRESENTED NATIONALLY BY GILL-PERNA

It's packed!

And it's the one and only all-radio factbook!

RADIO BASICS

Out late July

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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IT'S A BIG BALL PARK...

... And it's big league television. WHO-TV tags viewers in 57 Central Iowa counties. Annual retail sales in this area exceed \$2 billion (and of these, 75% are made *outside* Metropolitan Des Moines).

The vast viewing area outside Des Moines contains a large percentage of America's richest farmlands. Iowa has more top farm-income counties than the second- and third-place states combined. In fact, 83.4% of *all* Iowa farms are in the U.S.D.A.'s high-income groups.

Your messages on WHO-TV reach these high-income farmers, and you also get Metropolitan Des Moines—Iowa's largest metro market—as a bonus!

Ask your PGW Colonel for the facts on WHO-TV and the \$2 billion Central Iowa television market.

Source: Sales Management Survey of Buying Power, July 10, 1960; SRDS, January 1, 1961, and U.S.D.A. Census Reports.

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC and WOC-IV, Davenport

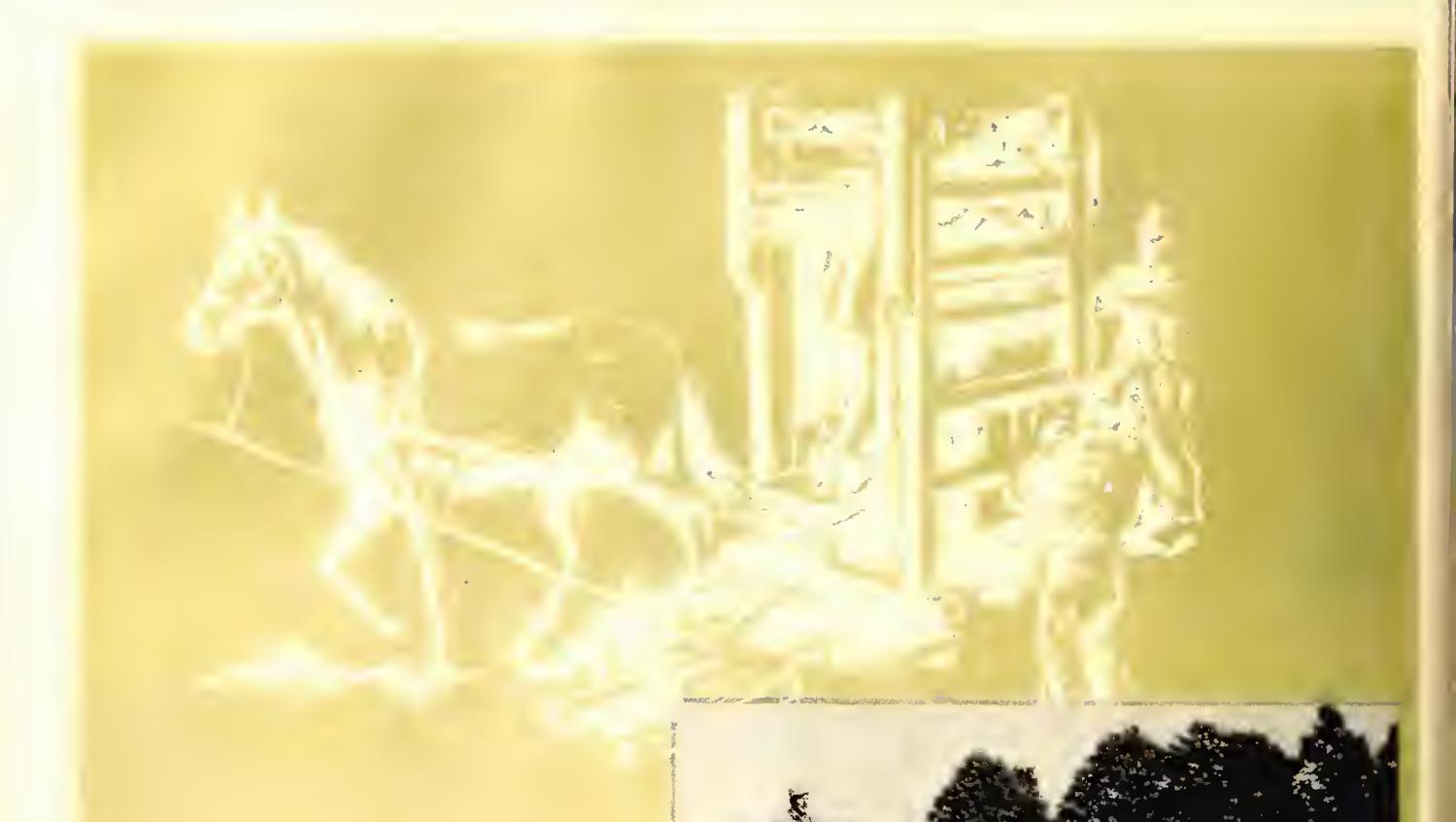
WHO-TV

Channel 13 • Des Moines

NBC Affiliate



-Peters, Griffin, Woodward, Inc.
National Representatives



Modern machines make farming methods efficient, effective, economical. A century ago, baling hay was a strenuous, multi-operation facet of farming. Today, hay is gathered and baled in one quick operation.

NEW HOLLAND MACHINE CO., DIV. OF SPERRY RAND CORP.



Public service

in step with the times



Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

WGAL-TV

Through the years, machines have been redesigned and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.



Representative: The MEEKER COMPANY, Inc. New York • Chicago • Los Angeles • San Francisco

3 July 1961

SPONSOR-WEEK

POLICY GEMS ON 40's

Twenties to be basic unit of new 40" breaks as CBS tv takes net lead to provide for all lengths—10" up to 40"

Both the ABC TV and the NBC TV o&o's last week were still in the throes of setting up a general policy covering 42-second station-breaks, but the indications were that the structures would be pretty much along the line of CBS TV's o&o's, already announced.

As in the case of the CBS operations, the policies will, for all intents and purposes, allow for the segments of 10 seconds, 20 seconds, 30 seconds and 40 seconds, with the

basic length, of course, the 20-second spot.

The disposition is to make the 10-second spot preemptible but at the same time avoid discouraging its survival. Protection of the ID, according to majority thinking, would be limited to the run of a contract.

Another policy angle still to be determined: whether to allow two products in a 40-second spot and whether to allow a special rate for 30's.

MJ&A AGENCY-WIDE TV/RADIO DIVISION

MacManus, John and Adams has created an agency-wide television and radio division to handle all air media activities.

At the same time, the agency amplified several executives' responsibilities.

Henry G. Fownes, Jr., now elevated to senior v.p., will be general manager of the tv/radio division, which has headquarters in New York and offices in Los Angeles. Fownes was formerly v.p. and New York office manager.

Robert L. Garrison becomes New York manager in charge of all account operations in the Manhattan office. He was senior v.p. and group head in the agency's Bloomfield Hills headquarters.

Robert S. Marker is elevated to senior v.p. and assumes responsibility for the coordination of creative effort in all MJ&A offices. He was v.p. and director of creative services in Bloomfield Hills.

Robert E. Britton becomes senior v.p. with responsibility for coordination of media, research, and marketing in all agency offices.

MJ&A now has about 90 accounts in the U. S., Canada, and overseas. "Broadcast advertising now accounts for almost 25% of the agency's total business," President Ernest A. Jones said.

NBC TV SPOT SALES NOT GOING NATIONAL

Although its counterparts at ABC TV and CBS TV are going national in scope and even in name, NBC TV

Spot Sales will remain a local service selling its stations city-by-city.

The NBC unit will sell its New York station in New York, its Chicago outlet in that city, and so forth.

By contrast national units at ABC TV and CBS TV have recently been (or are about to be) renamed. ABC TV National Station Sales was created last week to represent the five ABC TV o&o's. Previously four were handled by Blair TV and one by Katz.

CYANAMID EYEWITNESS FOR \$1.2 MILLION

American Cyanamid will be back in public affairs programing next season.

It's bought an alternate week of CBS TV's Eyewitness to History from September to April 1962. L&M is already lined up for one of the programs every four weeks, which leaves open for sale a monthly sponsorship.

EWR&R is the American Cyanamid agency.

Eyewitness is listed for \$90,000 per telecast, time and talent.

WWJ-TV: 40" at \$900 is "realistic" 30% over 20"

Edwin K. Wheeler, general manager of WWJ-TV, Detroit, has announced a \$900 rate for prime time 40-second announcements.

This is about 30 per cent higher than the \$700 for twenties. The 40-second rate and the minute rate will be the same. Wheeler termed this

(Continued on page 8, col. 1)

(Continued from page 7, col. 3)
 margin "fair and reasonable." The price difference, he said, "appears realistic since it offers exclusivity and provides greater scope in which to develop copy points." The new rate is effective 1 July.

End of retail stores seen in 50 years: TvB

There won't be any more retail stores fifty years from now, Howard Abrahams, TvB v.p., told a sales promotion meeting of the National Retail Merchants Association.

Foreseen in the year 2011 is tv-equipped merchandise centers from which all 325 million Americans will order without leaving their homes.

Copywriters and point-of-purchase advertising will be eliminated since tv will be the point-of-purchase and only on-camera personalities will be needed.

Such a future customer, Abrahams said, "conditioned to merchandise selection through television, through her own free will, pushes a button at the initiation of her impulse to buy."

NBC LATE FOOTBALL

NBC has acquired tv and radio rights to three post-season football events.

They are: the Sugar Bowl Game in New Orleans, the Senior Bowl Game in Mobile, and the Blue-Gray Game in Montgomery.

Gibbs to KVQ radio v.p.

John D. Gibbs, general manager of KVQ radio, Pittsburgh, has been elected a v.p. of Allegheny Broadcasting, a wholly owned subsidiary of AB-PT.

Gibbs joined the ABC radio o&o in 1945 as a news reporter. He became general manager last year. Before that he was program and sales coordinator.



RCA's BEST BUYER: ABC TV

The largest single order for tv cameras ever received by RCA has been placed by ABC TV.

Eighteen new "Big Eye" tv cameras will be delivered to ABC TV in New York or Hollywood.

The camera uses a larger image orthicon tube, 4½ inches instead of 3 inches with a higher quality picture. It is described as the first all new studio camera since the advent of tv.

ABC TV will be the first network to get this new camera.

Above, left to right, are O. E. Wagner, manager of RCA's New York office, Simon B. Siegel, financial v.p. of AB-PT, and Frank Marx, ABC TV engineering v.p.

Pet 5200 radio hrs

Pet Milk (Gardner) has one radio investment and it represents 5,200 hours a year.

It is "Grand Ole Opry" on some 200 Keystone stations for 30 minutes a week, 52 weeks a year.

Incidentally, winner of the 4th Pet talent contest is Johnny Rose, representing KBIM, Roswell, New Mexico.

Officers of GAC parent

Hebert J. Siegel and James J. Rochlis have been elected chairman and president, respectively, of Baldwin-Montrose Chemical Co., controlling company of General Artists Corporation.

ABC TV DAYTIME DOES \$2.5 MILLION

Hartz Mountain Dog Food, Old London, and Gold Grain macaroni have signed for new daytime business on ABC TV.

The three buys come to about \$2.5 million.

Radio stock reports

Saul Smerling, assistant v.p. of Standard and Poor's, has been broadcasting a two minute round-up of stock market news since November on WNEW radio, New York.



Saul Smerling

Program is at 12:30 p.m. Sundays. Growth of interest is reflected in requests for booklets: 30 a week at start, now up to 160.

MSD special on NBC

"Dr. B." an hour-long documentary on an average day in the life of a small town doctor, was presented on NBC TV on 27 June by Merck Sharp & Dohme.

The pharmaceutical company presented the series as institutional advertising. Instead of commercials, messages discussing the need for physicians were shown.

The program was filmed via hidden-camera techniques. It was one of a series of tv shows made by MSD since 1960. Eight previous half-hour shows were seen on 12 stations. But this week's show was the medical company's first use of network tv.

Production consultant to MSD for the show was Troy-Beaumont Co.



a statement of **WWLP & WRLP**

(Television in Western New England)

by William L. Putnam

Education versus Entertainment

There is a great cry these days for broadcasters to put on more enlightening material. "The public needs to be educated" is the general theme of these demands, and broadcasters, particularly television, are said to offer the best way of doing it. As a matter of fact our critics appear to be unanimous that the only way that the public can be influenced at all, whether for the good or bad, is via our medium. This is quite a compliment and I hope Pete Cash makes the most of it.

But let us analyze the results of one recent attempt to inform the public about crucial issues, both domestic and foreign. A noble experiment, perhaps, based not totally on altruistic motives but nevertheless a noble experiment is the very poorly known but quite famous program "The Nation's Future." It is justly famous because of its content but poorly known because practically nobody watches it. Yet all circulation figures indicate that NBC offers the greatest potential circulation in the industry. The public has the program available and yet the public doesn't want it. They don't want it so badly that not only can the network not sell the program, although they have tried, but the

stations can't sell the adjacencies and gradually clearances have been whittled down to less and less.

The question then becomes one of whether the public should be educated over its own dead body or whether the broadcasting medium should give the public what it so obviously likes, namely *Gun Smoke* and the associated programs that reach such responsive audiences. There are those who argue that the broadcaster's responsibility is to give the public what it wants. This is not always tenable yet at the same time it is totally unrealistic to expect a businessman to go broke merely because some people would prefer it that way.

Until the American public really wants enlightenment those broadcasters who go overboard providing it are only going to suffer: and of what value is it to the nation if the good guys go broke. We must approach the obvious duty of all media to inform and enlighten with a realistic understanding that people are human—even eggheads.

Represented nationally by **HOLLINGBERY**



the
**GUN
TO
HIRE**

FLINT

BAY CITY

SAGINAW

MIDLAND

CHANNEL

5

SERVING THE **BIG** TOP 40 MARKET OF FLINT • SAGINAW •
BAY CITY AND MIDLAND FROM WITHIN!

WNEM-TV

ESTERN MICHIGAN'S FIRST AND ONLY ON-AIR ALL-TV

RAB QUITE BULLISH ON SUMMER SALES

RAB's quarterly report on anticipated sales opportunities for radio sales in the next three months had taken a decidedly optimistic tone.

States the report: "U. S. economy, sluggish and uncertain for almost a year, moves into the third quarter on a definite bullish note. Personal income, employment (traditionally high in summer), production, consumer interest are all up. Look for many advertisers to set big promotions now, to make up for an indifferent first half of '61."

Continental Classroom's 4th year: U.S. government

"Continental Classroom" will definitely return for a fourth year this fall on NBC TV.

A course on American Government

—first in social studies on the early morning network tv series —will be presented daily at 6:30 a.m. local time.

Dr. Peter Odegard

The offering will be presented by Dr. Peter H. Odegard, who will be on leave from the University of California at Berkeley where he is a professor of political science.

Papazian promoted

Edward Y. Papazian has been named associate media director with BBDO.

Head of BBDO's media analysis and planning division, he will also have responsibility for new media research usage and initiating further analytic and planning techniques.

Ins vs. outs' tales to FCC

People appearing before the FCC lately at its current hearings on program creativity have told drastically different stories about the tv medium.

Quipped one Madison Avenue wag: "You can tell in a minute who's working and who isn't. The outs can't find a good word for tv and the ins never see anything wrong."

Maxon elects 4 v.p.'s

Three New York vice presidents and one Detroit vice president have been elected to Maxon.

They are: Dorothy Adams, account supervisor; William M. Lewis, broadcast production group head; Thomas P. McGuire, New York media director, and Perce C. Beatty, director of media in Detroit.

WMCA files petition

WMCA, New York, is taking an interest in the problems facing the city's citizens. The station filed a petition 1 May in the New York Federal Court arguing that the apportionment of the state legislature was so rigged in favor of upstate rural communities and against New York City that the Equal Protection Provision of the Federal Constitution was being violated.

So far, the result of WMCA's suit has been that the City of New York has joined with the station officially in this complaint. But Louis J. Lefkowitz, Attorney General of the State of New York, has filed a motion to dismiss the action in which he and Caroline K. Simon, Secretary of State, are named as defendants.

PILLSBURY TO NBC TV 65 SPOTS FOR \$1.5 MIL.

Pillsbury has reportedly brought about \$1.5 million participations business to NBC TV for 65 nighttime minutes.

That's an average cost of only \$23,000 a minute. Shows are Dick Powell, 87th Precinct, Otulaws, and others.

Perlmeter B&J exec v.p.

Stanley E. Perlmetter has been named executive v.p. of Bozell & Jacobs.

He has been assistant to the president since 1957 and a v.p. of the agency since 1952.

Perlmetter, with the agency for 14 years, is also a member of its national plans board.

A graduate of the University of Michigan, Perlmetter was a Navy officer during World War II and did graduate work at the Harvard School of Business.



Stanley Perlmetter

KRON-TV grocery spots

KRON-TV, San Francisco, has been doing brisk business lately with grocery advertisers on spot announcement campaigns.

Products include Coca Cola's Sprite (McCann-Marshall, Atlanta), Vano Starch (Garfield, Hoffman, and Connor, San Francisco), and Armour processed meats (Young and Rubicam Chicago).

Others are Post Cereals Top 3 (Benton & Bowles, New York) and Laura Scudder Foods (Doyle Dane Bernbach, Los Angeles).

Another advertiser, Colgate-Palmolive (Ted Bates, New York), has renewed sponsorship of "Six O'Clock News."



Storer

TELEVISION
SALES INCORPORATED

Our show is out!

...announcing a new television station representative, dedicated to the Storer concept of quality that has been a broadcasting byword for over thirty years. Offices in all principal advertising centers are ready to provide you with complete service for the five important Storer television stations. In your area call...

In New York/Plaza 2-7600

In Chicago/Central 6-9550

In Detroit/873-2383

In San Francisco/Yukon 1-8860

In Los Angeles/Dunkirk 9-3138

In Atlanta/875-8576

Representing:

WAGA-TV ATLANTA, WITI-TV MILWAUKEE,
WJBK-TV DETROIT, WJW-TV CLEVELAND
and WSPD-TV TOLEDO

An invitation to the man from Cunningham & Walsh

Sir, be our guest in the Tidewater! Get behind the counter, the gas pump or the bar. We guarantee that our 50,000 sailors and 750,000 civilians will run you ragged. Gosh, what spenders!

After a nice quiet (free) luncheon at WHIH, we'll spend just five minutes explaining to you why WHIH is considered the live wire station down here.

Wouldn't you like your clients to sell more cookies or gasoline in this recession-resistant area? Of course you would. Then be our guest.

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel

NOW!
BIGGER THAN EVER!
CH. 9

- **450% BIGGER INCREASE** in number of TV homes per quarter hour, 9 AM to Midnight, than the other Columbus station!*
- **NOW #1 NIGHT-TIME STATION . . .** leading in more quarter hours, 7:30 PM-11:00 PM, Monday through Friday; 6:00-11:00 PM, Sat.; and 6:30 to 11:00 PM Sun.*

*(MARCH '61 ARB)

*Call The Man
From Young TV!*

WTVM
CHANNEL 9
COLUMBUS, GA.

Commercial commentary

Hamlet, the Iliad, and horse opera

If you want to shock, startle, and impress a not-too-sophisticated group with the raw, brutal facts of dramatic life, all you have to do is to tell them a hair-raising horror story in the modern idiom, and then announce blandly, "That, ladies and gentlemen, is the plot of Hamlet."

I know because I employed this somewhat shady stunt more than 20 years ago at an Ohio State Conference for Educators in Radio, and I thoroughly enjoyed their astonished gasps of awe, wonder, and disbelief.

Henry Schachte of Lever Bros. pulled it the other day before the Broadcast Executives Club of Boston. Max Wylie used it last year in a California speech, and I'm sure they both had fun with it, too.

It is a magnificently flashy but easy *tour de force*, like riding on an aquaplane, and all of us semi-charlatans who employ it do so to make the point that murder, violence, bloodshed, misery, and horror are the stuff of great drama and always have been.

From there we go on to draw obvious comparisons between the classics and broadcast programming, and manfully attempt to defend horse-operas, crime shows, action-violence, and sadistic private eyes on the grounds that they are in the great dramatic tradition of the "Iliad," the Bible, "Medea," "Othello" and "King Lear."

It makes a neat, pat party line and I was amused to read it as employed recently at the Senate hearings on juvenile delinquency by stalwart representatives of NBC, MCA, ABC and Warner Brothers.

But look, kids, let's admit the truth. It is a phony type of reasoning, and the further we push it the phonier it gets.

The Palm Springs Platos are wrong

Can we really justify the brutalities and violence in programs like *Acapulco*, *Whispering Smith*, *Checkmate*, and *The Untouchables* by pointing out that Homer, Aeschylus, Sophocles, Dante, and Shakespeare wrote some pretty rough stuff, too?

Hell no!

Such arguments are as specious as the Palm Springs Platos and Las Vegas Aristotles who believe them, and the sooner we drop these silly sophistries, the better off we'll be.

It's possible, of course, (and many people have done it) to prove that the Bible is not only the greatest, but one of the most violent stories ever told.

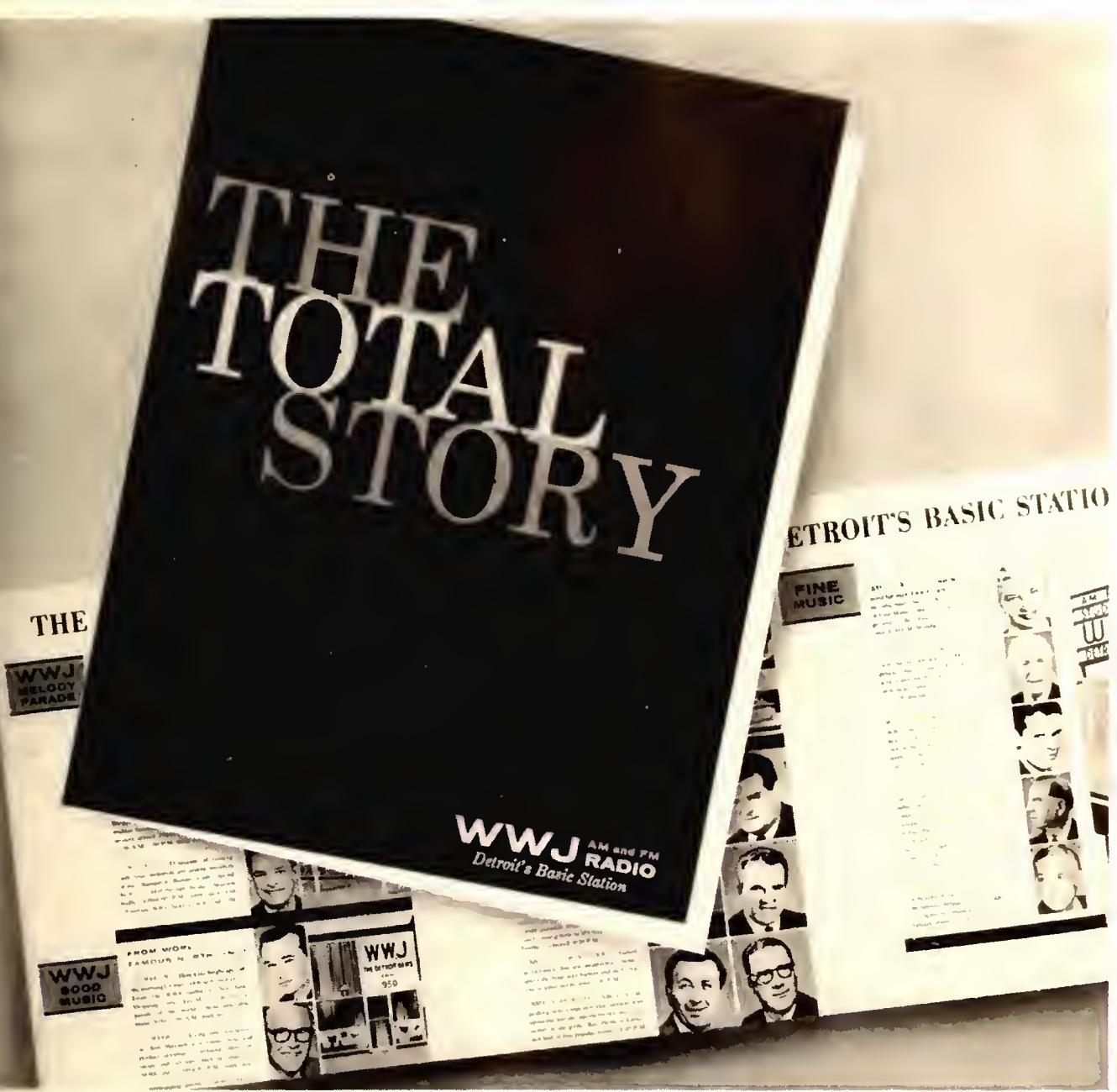
The Crucifixion, in the opinion of hundreds of churchmen, has never been surpassed for sheer terror in all the world's literature.

But when we attempt to use such examples to whitewash a Mickey Spillane we ought to have our heads examined.

There are, perhaps a couple of grains of truth in the "Plot-of-Hamlet" gambit, but they can't be expanded to fill a silo of theory.

(Please turn to page 16)





Read any good books lately? If you're planning a Detroit radio schedule or fall, this one is for you!

"The Total Story" shows what WWJ means by "Total Radio," gives you a buyer's-eye view of WWJ's imaginative programming which ranges from popular music to symphony concerts, from play-by-play sportscasts to lively talk on the "Hour of Information" and "Phone-Opinion." And for good measure, there's a WWJ coverage map which shows at a glance the big, prosperous area served by Detroit's basic station.

You'll agree that "The Total Story" makes good sense, that "Total Radio" means greater impact on listeners, more attention to your sales message. If you don't have a copy, or if you'd like extras, just phone your PGW Colonel or write the station.

WWJ AM and FM
RADIO
Detroit's Basic Radio Station

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

NBC Affiliate

It's packed!

**And it's
the one
and only
all-radio
factbook!**

**RADIO
BASICS**

Out late July

The truth, I believe, is simply this: *conflict of one sort or another is an absolutely essential element of all drama.*

You cannot have a good play, a good motion picture, a good story, a good novel, a good dramatic tv program without the interplay of opposing forces.

Beyond that, *your conflicts must involve people, not simply things, and the more truly they deal with life and with man's lot, fate, and destiny, the more universal will be their appeal.*

But when you've said that, you've said practically everything.

I grant you, of course, that these are rather stupendous lessons, and that they are imperfectly understood by many people who somehow yearn for tension-less dramatics and stories which are weak, bland, watery, adulterated pap.

But let's not let the stupidity of our critics trap us into defending the indefensible with even more indefensible arguments.

The origins of violence

What should really concern us is the fact that tv violence is an unmistakable sign that tv producers are running scared.

Just as a comedian, when he feels he is losing his grip, begins to make his jokes bluer and dirtier, so program people in the throes of an increasing insecurity, start reaching for more and more mayhem.

In ancient Rome, I'll bet you, the Coliseum programs got progressively more bloodthirsty as the gates began to decline. First you could draw a crowd with a couple of gladiators hacking away at each other. When the ratings began to sag they pitted gladiators against unarmed Christians.

Then to bolster a faltering Nielsen they substituted lions for gladiators. And, finally, I'm sure the day came when a frightened Hollywood type prostrated himself before a stern Imperator and stammeringly suggested 50 Nubian lions vs 50 Christian virgins—and naked, too.

Something like this has been happening in television.

I'm not half as alarmed by the supposed influence on tv violence on juvenile minds as I am by the intellectual and artistic bankruptcy which the rise of violence implies.

Beatings, shootings, whippings, blood, gore, and torture are the sure signs of writers, directors, and producers who are both incompetent and frightened. They are not the stuff of great drama but of mindless fears.

Actually, sheer physical violence is the least effective of all forms of dramatic conflict. In Hamlet, it is not the stabbing of Polonius which moves us, but the clash of conflicting ideas—"to be or not to be."

In the Iliad it is not Hector making mincemeat out of Patroclus but Hector frightening his infant son with his waving horsehair plume, which paints the more vivid picture.

The great conflicts of literature are personal, emotional, spiritual, symbolic, even intellectual; they are very seldom physical.

That is why, I am certain we do ourselves an even greater disservice than we do the public, when we try to justify gansters and gunfights with talk of Shakespeare and Euripides.

Our job, our very big job, is somehow to get the elements of greatness into our own work, but not to confuse ourselves with double talk and double thinking.

WHAT WILL A BAHT BUY? When Thailand was Siam and ticals were "tender," there were thousands of these three-headed elephants in Bangkok. But as times changed, these elephant coins disappeared and Bangkokians began buying with bahts. In Thailand, the natives can tell you, but, if you want to know what a baht buys in Baltimore, WBAL-Radio has the answer . . . Complete Coverage, that Thailand umbrellas can't provide—WBAL-Radio covers the entire metropolitan area plus 37 surrounding counties in Maryland and four adjacent states . . . A Trunk Full of Listeners that even a herd of elephants couldn't produce—WBAL-Radio is **DOMINANT** in the market, providing more unduplicated coverage than any other station . . . Full Range Programming and Music for Mature Minds—a distinctive combination that's hard to match even by Siamese standards. If you want to keep your sales riding high, bring your bahts to Baltimore—and buy WBAL-Radio!

WBAL-RADIO BALTIMORE 

Maryland's only 50,000 watt station
Associated with WBAL FM & TV / Nationally represented by  Daren F. McGavren Co., Inc.

49th and Madison

Spurred by SPONSOR

You may be interested to know that partially as a result of your fine publication, I am now engaged in the manufacturing of radiation shelters. After reading the reprint of the letter from Charlie Crutchfield to you and the "total commitment designed to enslave a total world," I determined to get back into work which I feel will be an asset to my community and to the country. You may be further interested to know that the people of the south Florida area do not seem to be apathetic to the communistic threat or to the threat of atomic

bombing of our country.

With Cuba two minutes away by manned aircraft, we are all well aware of the imminent dangers of a radiation attack and our president, John F. Kennedy, has also been alerted to this danger since he came out with his very fine speech endorsing fallout shelters for all.

Larry Stewart
*Radiation Shelters, a div. of
 Art Construction Co.
 Coral Gables, Fla.*

'Favorable impression'

In its entirety I have only kind words

to say about SPONSOR's coverage of the latest NBC Spot Sales Timebuyer Opinion Panel report on "Creativity in Timebuying." It had your stamp of clarity and conciseness.

The single exception to this favorable impression was in the selection of quotes regarding timebuyer creativity, which were all vociferously negative. Your readers should know that many of our panelists were equally positive that the buyer's process of evaluation often involves real creativity in the form of imagination, originality, experience and judgment.

W. M. Fromm
*mgr., new business
 & promotion
 NBC Spot Sales
 N.Y.C.*

Still more on Minow

Yours of 22 May 1961, "Mr. Minow Talks Tough," was excellent! Congratulations!

Bob Thomas
*mgr., WJAG, Norfolk, Nebr.,
 v.p. KVSH, Valentine, Nebr.,
 & KCSR, Chadron, Nebr.*

* * *

You were and are, so right!

Dale Drake
*KFJZ
 Fort Worth, Tex.*

* * *

A very hearty and sincere thank you for the excellent editorial regarding Mr. Newton Minow in the 22 May issue of SPONSOR.

I believe the entire industry owes you a vote of thanks for a job well done.

Dale Larsen
*general manager
 KTVH
 Wichita, Kans.*

* * *

I join with you in hoping that Chairman Minow understands that "communications" is a two-way street—and that he will be as eager to listen as he is to talk.

May I respectfully suggest that it might be appropriate to send a copy of your article from the 22 May issue to Mr. John Crosby as well.

Thomas L. Blosl
*Botsford, Constantine & Gardner
 Seattle, Wash.*



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV

Channel 8

Monroe, Louisiana

The only commercial TV station licensed to Monroe.

Photo: The Union Oil Mill, Inc., processors of cottonseed and soybeans—West Monroe, Louisiana.

CBS • ABC
 A James A. Noe Station
 Represented by
 H-R Television, Inc.



Off will come the
jacket if the sun
gets too warm.
Prepared, adaptable...
a "Metropolitan
personality."

METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N.Y.



TELEVISION STATIONS
WNEW-TV New York, N.Y.
WTTG Washington, D.C.
KOVR Sacramento-
Stockton, California
WTVH Peoria, Illinois
WTVP Decatur, Illinois

RADIO STATIONS

WNEW New York, N.Y.
WHK Cleveland, Ohio
WIP Philadelphia, Pa.

*A DIVISION OF METROMEDIA, INC.
other divisions are:*

*Foster and Kleiser, Outdoor Advertising
operating in Washington, Oregon,
Arizona and California*

Worldwide Broadcasting, WRUL Radio



There's a new generation of watchers, too.

Post-war families . . . younger, larger families . . . bigger spenders . . . with an obvious TV preference for ABC programs.

You don't have to slide slide rules or compute computers to find out who are the biggest spenders in America.

If you're the head of the household, if you're under 40, if there are five or more in the house, you're the biggest spender in America. You *have* to be. Maybe not on Minks-and-Mercedes . . . but in the Super-Market.

How does ABC-TV rate with such families?

First.

Currently, ABC has 23.1% (per average minute) of the homes where the head is under 40. Net Y has 19.8%. Net Z, 17.5%.*

Currently, ABC has 26.2% (per average minute) of the homes with 5 or more in the

ABC Television

Makes ABC your best buy in network television. Right? Right.

family. Net Y has 21.0%. Net Z, 18.2%.*

It would be strange were it otherwise . . . considering ABC's leadership in programming for the new generation of watchers.

Over the entire spectrum of communications—entertainment, sports, comedy, news, public interest—no network communicates as freshly, as dramatically, as vigorously as ABC-TV.

. . . *The Real McCoys* . . . *The Untouchables* . . . *The Flintstones* . . . ABC's *Wide World of Sports* . . . ABC-TV *News Final* . . . *The Churchill Series* . . . these are pointedly superior cases in point.

Another thing about those big spenders. You not only reach more of them on ABC. You reach them more economically.†

SPONSOR-SCOPE

3 JULY 1961

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SPONSOR
PUBLICATIONS INC.

As tv stations go about the business of determining their selling policies on the 40-second chain-break, it might be mete to relate some of the sundry thoughts on the subject gleaned the past week from among important spot tv agencies on Madison Avenue.

These expressions, running the gamut of hard economics to wishful thinking, include:

- A belief that the pre-emptible concept will be the dominant one on rate cards applying to nighttime chain-breaks.
- Whatever policy is adopted on a broad scale by the industry will depend on the signals called by the network o&o's, because of their key market positions.
- If enough stations get on the pre-emptible bandwagon, bellwether spot agencies (and this includes Compton) will recommend the use of 40-second spots to their clients. Appended to this is a proviso: it will have to happen by mid-July at the latest, because of the time needed to tool up for 40-second commercials.
- There's no reason to believe that the 40-second break will put an end to the I.D. Smart buyers will recommend to their clients that they buy I.D.'s on an ROS package basis, thereby making the scheduling of this segment most flexible for the station and bringing them in at a reasonable cost for the advertiser.

Meantime several of the major spot agencies are getting the machinery set for a codifying of the chain-break rate structure adopted by stations in at least the top 40-50 markets.

(For recital of questions and whatnot raised by the 40-second situation see 26 June SPONSOR-SCOPE and article on page 29 of same issue.)

That slack in summer spot tv buying certainly doesn't prevail in spot radio: it's been another bustling week for the radio reps.

And among the accounts making it so were General Mills' new Gold Medal brand (DFS), Texaco (C&W), 2-3 stations a market in over 100 markets; Life Magazine (Y&R); Hellmann's Mayonnaise (DFS) and Mrs. Filbert's Margarine (DFS). The Life schedule will run six weeks and Texaco is down for 10 weeks.

Can the current pile-up of fall nighttime inventory at the tv networks be viewed as something casting a shadow of things to come?

One of the networks, you might say, seems inclined to think so: word filtering out of that network's upper-echelon meetings is that serious thought is being given to cutting back scheduling for the 1962-63 season as far as nighttime programming is concerned.

The impression taking hold in that quarter: the surplus of time and programming unsold (see 19 June SPONSOR-SCOPE for tabulation) may not be merely a symptom of the general business climate but an indication that the networks have in their process of biting off more and more option time created a supply that national advertisers may not be able to digest even in a firm economy.

A significant indicator of how things are going at the moment: each of the networks is squawking about the other fellow's not holding to the price line or that a competitor is throwing in a package of daytime minutes as premium for a nighttime buy.

Two hopes that all three networks harbor in common: (1) the economy will harden substantially enough before the fall to encourage a rush of buying; (2) the automotive will have enough faith in their new model prospects to restore the \$20-25-million difference between their present commitments and the budgets they had on the network line last fall.

Shell Oil (OBM) is due back in spot radio the third week in July to give a hypo to a special dealer promotion: the giving away of a Styrene foam sailboat.

The giveaway has been ticketed as **Operation Sea Snark** and marks the first wholesale use of radio by Shell since it pulled out of JWT last November.

Meantime, reacting to pressure from dealers or jobbers, Shell has lately been buying radio schedules in isolated markets at the rate of 12 spots a week for 15 weeks.

You can regard **TvB's critique** the week before of Nielsen's intermedia service as just the beginning of a sustained campaign by tv's business developers to keep the competitive factualities in their proper perspective.

Much of this girding for battle can be attributed to comment gathered from agency media directors, which, in essence, is this: the magazines and supps have become progressively aggressive in their selling and they're now coming in with arguments that they can back up with independently-researched data.

As a footnote, some of these media people have observed to sellers of tv in a rather pointed way: with this sort of ammunition the magazines may be able to drum up a lot of business which will have to come from some place else.

Put it down as a noble effort, at least: Lever has had to abandon that idea of spending around \$2 million for public affairs programming this fall.

The advertising department, it turns out, couldn't get it into the budget. Or, as one source put it, Lever's fiscal year base doesn't synchronize with the tv year.

What started Lever on its public affairs kick: it came to the conclusion that tv had lost the habitual attention of people in the higher income, professional and intelligence levels and that a huge section of this class, say 10 million, might be reached via public affairs programs or other singular type of programming.

Because the mosquitos aren't biting yet in the markets it wants to sell, **O. M. Scott & Sons** has postponed the start of the saturation spot radio campaign it had placed via the **Doug Bailey** agency (Rockville, Md.) for its insect repellent.

There'll be 50 spots a week for at least 13 weeks, with more than one station in most of the markets.

U.S. Time Corp. (Timex) is the only timepiece manufacturer that's made any tv plans in connection with the 1961 Christmas promotion.

A good reason for this situation: all of them, including Timex, have lately switched agencies and it will take the latter a little longer to work up recommendations.

Timex is putting \$1.5-6 million in four specials and a flock of minute participations, all of it on ABC TV.

For the guidance of sellers, here's an updated list of watchmaker agencies: Benrus, Lennen & Newell; Bulova, SSCB; Elgin, McCann-Erickson; Longine Witnauer, Kenilworth; U.S. Time, Warwick & Legler; Westclox, Hicks & Greist.

Last year the group Christmas tv outlay came to around \$6 million.

Norelco (LaRoe) will be spending about \$1 million for its spot tv blitz this fall, covering about 140 markets on weekends.

The pre-Christmas expenditures will also include some minutes in spot carriers on the tv networks. Norelco's tv budget now runs around \$2 million annually.

One of the other shavers is reported scouting around for a barter deal.

The number of regularly scheduled nighttime network TV programs with but a single sponsor will hit a new low this fall: their total will be 21.

Reflected here obviously is the continuing spread of the alternate half-hour and the minute participation.

In terms of programs, this single sponsorship comes out to 19% of the whole and in number of hours of the week, 16%.

Of the 21, P&G has a stable of four and General Foods, three. On the category side the single sponsorship leaders are foods, with seven; cleansers, five, and the automotives, four.

A comparison of the singly sponsored show over the past four falls:

NETWORK	1961	1960	1959	1958
ABC TV	7	7	10	8
CBS TV	7	9	17	13
NBC TV	7	9	9	11
Total	21	25	36	32

ABC TV has singled out its top-rating spot, the *Untouchables*, for preemption of a couple of expensive dramatic specials during the 1961-62 season.

Each will run 90 minutes, one a trilogy of love stories, starring Deborah Kerr, directed by Fred Coe and written by Robert Penn Warren, and the other, the story of Eva Perone, starring Jennifer Jones. Package breakdown: \$300,000 show; \$150,000 time.

Audience estimated advanced by the network: an average of 13 million per minute.

CBS TV has strengthened its position with two of the Triangle stations, WNBF-TV, Binghamton, and WFBG-TV, Johnstown-Altoona, and in the process granted them each rate increases.

It's not quite clear what's happened to the relations between Triangle and ABC TV in the two markets.

Triangle's operating chief, Roger Clipp, limited his statement to SPONSOR-SCOPE to this: "ABC withdrew its service."

The version from ABC TV's station relations v.p., Jules Bernathan: "It all started out with my suggestion that we review our clearance situation. Roger Clipp came back with the news that Binghamton and Altoona were going CBS. I said ABC wanted to be let out of its obligations. We then renegotiated to get some of our programs into the market. We'll have 10 hours of nighttime a week."

Under the revised arrangement, explained CBS TV, it will have much more time this fall in either market, although it had traditionally regarded the stations as CBS TV affiliates.

There'll be but one program change in CBS TV's Saturday morning lineup for the fall: the inclusion of a giveaway called *Kideo Village*.

The tee-off trio, all controlled by the network, and their prices:

PROGRAM	TIME	PACKAGE COST PER QUARTER-HOUR
Capt. Kangaroo	9:10 a.m.	\$8,000
Kideo Village	10-10:30 a.m.	2,500
Mighty Mouse	11-11:30 a.m.	2,650

The bigger shoe seems to be shifting to the other foot in the Unilever colossus.

Time was when the Lever name was the dominant brand in all the leading countries but the United States, and the setup over here was treated pretty much as a satrapy.

With P&G making rapid strides overseas, Unilever is now calling on its U.S. people to help it develop management and organization that can effectively combat P&G in the soap and toiletries fields in Europe and elsewhere.

Added cheer for the fall business outlook: durable goods salesmen at their conventions of late have been relating that retailers are loading them with orders.

This, of course, with confidence not only for a strong spurt in the fall but considerably more wide-open Christmas spending.

Trend spotters on the subject of over-all tv viewing better take a look at what happened in April before they take too seriously what print and others have been circulating in recent weeks.

The average tune-in from 10 a.m. to 11 p.m. this April was up over the like month of 1960, and was also above the level of 1959.

Here's the latest Nielsen hourly tabulation of average per minute home tv usage, with a comparison of the year before:

TIME	APRIL 1960	APRIL 1961
10 a.m.	6,644,000	7,457,000
11 a.m.	7,232,000	8,113,000
12 noon	9,220,000	9,380,000
1 p.m.	11,119,000	11,302,000
2 p.m.	10,215,000	10,974,000
3 p.m.	9,492,000	9,426,000
4 p.m.	9,537,000	10,036,000
5 p.m.	11,390,000	11,818,000
6 p.m.	14,102,000	14,914,000
7 p.m.	18,712,000	19,557,000
8 p.m.	25,176,000	25,888,000
9 p.m.	28,973,000	29,687,000
10 p.m.	29,289,000	30,344,000
11 p.m.	23,684,000	24,950,000

CBS TV is having second thoughts about reclaiming that monthly Thursday 10:30-11 p.m. time it gave affiliates this past season.

The network had conducted a couple polls among affiliates about their disposition toward retaining the half-hour for public service programing on the local level and found, according to itself, there was no strong feeling either way.

Lately, however, some stations have advised the network that they want the spot, and in view of this and Washington, CBS TV is inclined toward a recount.

The spot, incidentally is opposite the *Untouchables*.

K&E has advised Lincoln-Mercury dealers what the agency's policy will be when it gets around to buying time for the introduction of the client's 1962 line.

The words and music are pretty much what they were the last time around: if the schedules can't be bought as cheaply through reps, the money allocated for the market will be turned over to dealer so that he can deal directly with local stations.

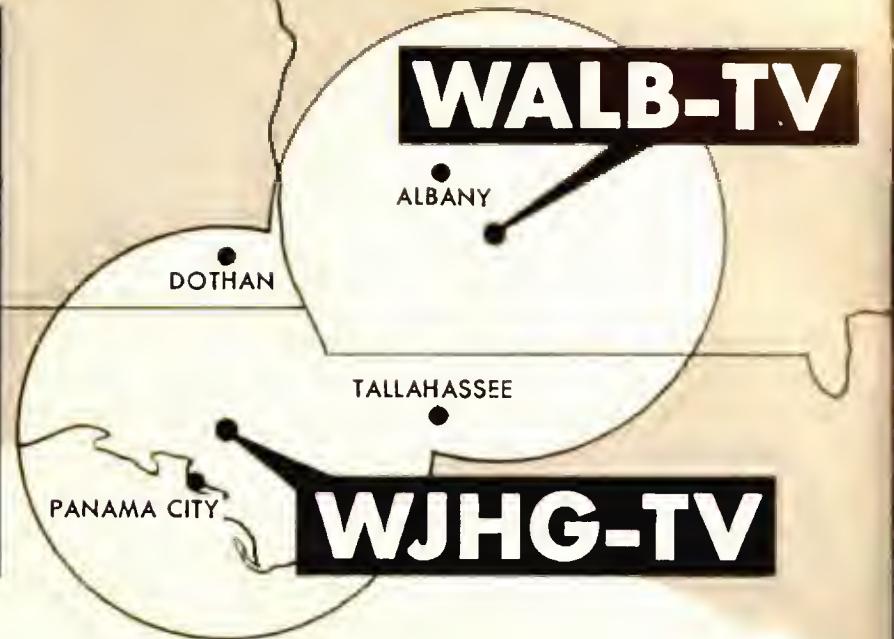
Of course, the presumption here on the part of the agency is that the desired station in the market will grant the local rate to factory money.

Users of moppet-appeal spot tv feel that the fall presents a buyers' market for that facet of the business.

Their reasoning: ABC TV has turned back the 5:30-6 p.m. strip to its affiliates and a goodly percentage of them will be disposed to program it for the youngsters.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 54; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Film-Scope, page 58.

ONE
BUY!
FOUR
MARKETS!



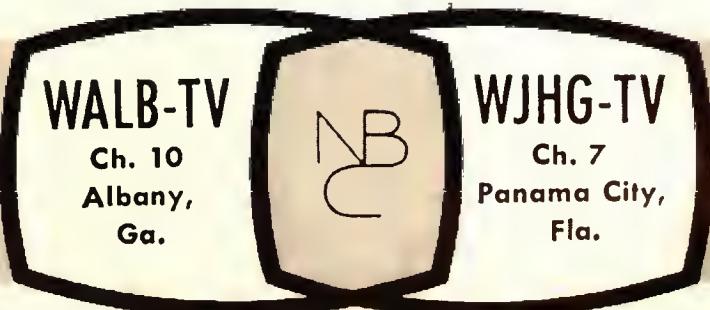
Albany - Tallahassee - Dothan - Panama City

WITH EXCLUSIVE  PROGRAMMING

One buy, one bill, one clearance delivers *four* market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

GRAY TELEVISION NETWORK

Delivers 82,990 More TV Homes
Than The Nearest Competitor!
Raymond E. Carow, General Manager



Represented nationally by Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Company



Florence blooms.



Florence, daughter of Confederacy.



A pretty melody is like Florence.



Florence has arrived.



One of the faces of Florence.

Effective July 1
our national representatives will be
Young Television Corp.

- New York • Chicago • Atlanta • Detroit • Los Angeles
- San Francisco • Boston • St. Louis



The make-up of Florence.



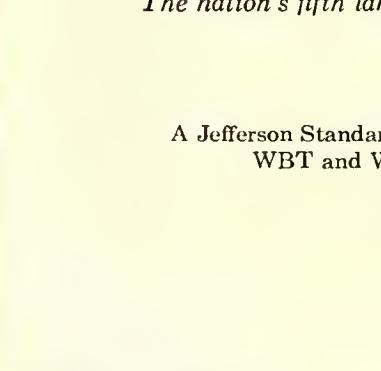
WBTW

Florence, South Carolina

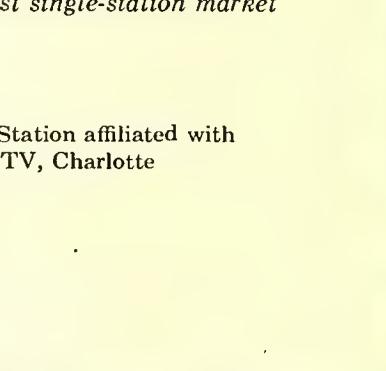
The nation's fifth largest single-station market



Singular Florence.



Focus on Florence.



Florence is unique.



Florence merits another look.



Three cosmetic giants in the new-product race



WILL TV GAIN FROM BEAUTY AID FEVER?

☛ Turbulence in giant industry may hold key to more and larger promotions for network and spot

The largest and most ambitious television schedule in the history of Lanolin Plus begins this week. Devoted exclusively to Color Plus—the nail-strengthening enamel which the cosmetic industry has been watching with more than routine interest—this mammoth advertising campaign is expected to reach from 35 to 50 million women per week.

The Color Plus summer network buy includes participating sponsorship of *Michael Shayne* on NBC as well as participating sponsorship of *Asphalt Jungle*, *Roaring Twenties*, *Cheyenne* and *Guestward Ho* on ABC. All are proven, prime time vehicles.

In addition to the network programming, there will be a Color Plus tv spot campaign in 100 to 125 key markets in eight-week flights, using early and late evening minutes. "The campaign," says Lano-

Coty, Revlon, Lanolin Plus—three of the industrious houses engaged in the never-ending race to produce, package and market new aids to beauty. Television has been an inestimable helpmeet in almost-overnight success. Revlon is still champ in the overall picture, but sharp watch is on Lanolin Plus, whose Color Plus nail-strengthening enamel starts spot, web campaign this week.

lin Plus's president Morton Edell, "promises to bring electrifying results." It also promises—significantly—to be followed with hawklike concern by the other major beauty aid houses and the agencies of record who serve them. For Lanolin Plus, in a comparatively short time, has plunged a considerable depth into the vast consumer sea. And its current plans—"conceived," says Advertising Director Joseph Chira, "after months of analysis and preparation"—come at a time when beauty aid manufacturers are shifting agencies with incredible frequency. It was in January of this year that Lanolin Plus's Color Plus left Erwin Wasey, Ruthrauff & Ryan for Daniel & Charles.

This past year has seen at least five major beauty aid accounts playing agency switch with all of the aplomb and apparent good will of Scarsdale galahads. In addition to the Color Plus takeover by Daniel & Charles, Hazel Bishop exchanged Donahue & Coe for North, Revlon fragrances dropped Warwick & Leg-

ler for Grey, Lehn & Fink's cosmetic division (almond and honey creams, etc.) parted from McCann-Erickson to keep company with Ted Bates, and the entire Coty line is now housed, hopped and honeyed by Dancer-Fitzgerald-Sample after a \$1,300,000 parting from BBDO.

Agency and account observers are giving many, often conflicting, reasons for the shifts—impressively heavy for one industry classification in so concentrated a time period. Reasons range everywhere from new marketing concepts to leech-affliction (i.e. non-advertised beauty aids riding the coattails of advertised beauty aids), all the way from anxiety pains (to which the cosmetic industry seems permanent heir) to such guarded dismissals as "No possible connection," "Pure coincidence," "Incompatibility, old man," and "No comment." But whatever the shaky marriages along Agency Row, one prediction can be safely counted on: television stands to gain. The tribulations, turmoil and turbulence of a gi-

ant business are tv's butter and bread.

Within recent years, it has been well-nigh universally noted, the cosmetics and toiletries industry has become one of television's most lucrative clients, on occasion even passing food manufacturers in terms of gross network billings. The Television Bureau of Advertising has reported that 1960 totals, in both network and spot, were up 7.8% over 1959, with gross spot billing \$56,623,000 and gross network billing \$84,636,158. In one category alone—hair tonics and shampoos—gross network gain was over \$5 million. Tvb-Rorabaugh's estimated spot expenditure for the first quarter of 1961 is a rousing \$12,222,000.

Nor do gross billings alone determine the guage. Few industry classifications have produced more exciting individual television success stories than Cosmetics and Toiletries. Admen are still reeling under the Revlon avalanche—and the unprecedented trek from the new-legendary giveaways to the "quality" image generated by tv's 90-minute specials. Few in the cosmetics field (or out of it, for that matter) are unaware of Avon's remarkable use of the medium as a person-to-person door opener for door-to-door items. No swift-eyed analyst has failed to find significance in the barrier-crossing of such houses as Helena Rubenstein, whose traditional aura of exclusivity has been scattered to the video winds. Markets and television: they're synonymous in the cosmetics man's vision. And if a correlation exists between one agency switch and another, it can be drawn not only from the aggressive competition and new-product-fever within the beauty air industry itself but from the increasingly important role of television in turning milady of America into the best-looking, best-smelling creature on the face of the globe.

The nation's vanity (men are not excluded) is actually catered to by no less than 3,000 operating companies. There are the fast-growing door-to-door concerns, pioneered by Fuller Brush (which, incidentally, still sells cosmetics directly to the consumer) and reaching new dimensions by Avon, whose line of some

Color Plus supplementing web with spot



COLOR PLUS on-the-air commercials take advantage of television's proven ability to sell beauty to the American woman. Summer campaign includes participating sponsorship of five network shows, while spot saturation reaches 100 to 125 key markets in eight-week flights

Tv gross billings show cosmetic products climbed 7.8% in 1960

	1959		1960	
	SPOT TV	NETWORK TV	SPOT TV	NETWORK TV
Cosmetics	\$11,844,000	\$ 3,904,491	\$11,153,000	\$ 3,914,189
Deodorants	5,870,000	5,615,383	6,910,000	6,872,496
Depilatories	152,000	223,428	158,000	151,536
Hair Tonics & Shampoos	10,982,000	18,898,648	8,875,000	23,952,879
Hand & Face Creams, Lotions	3,982,000	5,238,640	4,240,000	5,695,654
Home Permanents & Coloring	5,326,000	8,430,800	5,369,000	9,590,618
Perfumes, Toilet Waters, etc.	1,822,000	461,669	1,841,000	680,359
Razors, Blades	2,412,000	9,170,976	2,459,000	8,337,077
Shaving Creams, Lotions, etc.	1,488,000	7,665,554	1,943,000	7,006,071
Toilet Soaps	7,193,000	17,503,857	8,636,000	14,614,716
Miscellaneous	1,531,000	1,471,174	5,039,000	3,820,563
TOTAL	52,512,000	78,584,620	56,623,000	84,636,158

Source: Spot, TVB-Rorbaugh; Network, TVB-LNA/BAR

200 "fragrance" items (the trade term used to distinguish them from medicated "treatment" products) are sold by over 125,000 agents, mostly part-time housewives, etc. There are the big soap manufacturers, like Proctor & Gamble and Colgate, whose ventures into the area of shampoos and other hair preparations have paid off handsomely. There are the myriad diversified companies such as Gillette, Bristol-Myers, Warner-Lambert, American Home Products, Vick Chemical and Carter, who profit considerably from cosmetic lines.

Then there are the privately-held cosmetic houses—of which Elizabeth Arden, Charles of the Ritz, John H. Breck and Diedre are the most ambitious—who sell only through trade channels. And, finally, there are the publicly-held companies, geared also to trade selling, whose numbers include the five houses mentioned at the beginning (Hazel Bishop, Lehn & Fink, Coty, Lanolin Plus and Revlon) as well as other tv familiars

such as Helene Curtis, Max Factor, Noxzema, Shulton, Chesebrough-Ponds and Nestle-LeMur.

Revlon, of course, is the largest of the actual cosmetic, or beauty aid, houses, and the advertising pace-setter of the past decade. With an annual volume of more than \$125 million, this fantastic post-war baby has spent upwards of \$22.2 million for advertising in a single year (1959), recognizing that the successful cosmetics business is characteristically one of high profit margins—and high promotion costs. Madison Avenue pundits cite the thousand-and-one reasons behind the seemingly Midas touch of Revlon to television, but if formula can be deduced at all it can be deduced only by an ostensible disregard for formula itself. In the early months of the *Garry Moore Show* on CBS-TV, for example, Revlon renewed its sponsorship even though Moore ranked only 52nd among 124 network-sponsored programs (Nielsen, December 1958).

Slice of the viewer pie was slim, but the comparatively small audience was overwhelmingly responsive to the Revlon messages. George Abrams, then vice president and advertising director of Revlon, said at the time, "The important barometer is whether you're selling your product, not the rating of the show. . . . If we went by ratings alone, we would have cancelled the program."

Speculation on the Revlon success story could go on forever (and probably will), but the sentiments of agencies, networks, stations and reps are summed up tidily by a spokesman for Nestle-LeMur: "We owe Revlon a debt of gratitude for spending vast sums on advertising to make women buy more cosmetics." (*Barron's*, 5 December, 1960). He might well have added that not only were the shape and size of the industry in large measure determined by the Revlon leadership, but the scramble to be seen and heard—especially on television—reached almost feverish proportions.



REVLON familiar is Barbara Britton, whose tv hostess and commercial chores have made glamour synonymous with cosmetic advertising

portions among cosmetic companies.

How could the smaller companies hope to match advertising wits with such giants as Revlon? At first it seemed hopeless. When the quiz-show craze was at its height, and television was being hailed as the beauty aid messiah, several lesser cosmetic companies jumped headlong into tv program sponsorship with near-ruinous results. But today the smaller companies can hold their own competitively (some are growing as fast as Revlon, in ratio) because of the networks' participating-sponsorship policies, allowing an advertiser product identity with a popular show at a reasonable cost. Even those cosmetic houses too small to entertain thoughts of network advertising can, and do, take advantage of spots. Thus the clear field of the major companies has become—like the mass taboos which once made hair coloring, mascara, eye-shadow and multi-colored lips sure signs of the wanton—a thing of the past.

Too, aside from television, the changing patterns of distribution have contributed largely to the prevention of formidable domination by the Revlons of the industry. Where once drug and department stores were the main (indeed, the only) outlets for beauty preparations, today's marketing gives such channels as supermarkets and house-to-house distribution equal, often passing, positions. According to *Barron's*, drug stores' share of the total has dropped from

37% to 26.8% since 1950, while department and specialty stores have dropped from 27% to 18%, and variety stores from 11% to 8.4%. In contrast, house-to-house selling has increased from 14% to 20.5%, and supermarkets an overwhelming 23% from a negligible 6.1% ten years ago.

Just as the beauty aid products of such companies as Hclene Curtis and Chesebrough-Pond's have discovered new life through supermarket distribution, so, too, have such comers as Lanolin Plus, whose moderately-priced preparations enjoy a more favorable marketing climate in supermarkets than the higher-priced items of Helena Rubenstein, Max Factor, Lelin & Fink, and, of course, Revlon, all of whom sell mainly through franchised outlets. It is interesting to note, however, that even though Revlon still sells mainly on a franchise basis, the company does find high-volume distribution of such commodity items as hair sprays, deodorants, hand lotions, etc. in supermarkets and variety stores.

In addition to these sharp distribution changes, the industry is also kept in a constant state of suspense and competitive wariness by Woman herself. Beauty aids like eye make-up, mascara, eyebrow pencils and hair coloring and sprays may be the boons of the day (*Drug Topics* reports that hair tints and dyes were up 23% in 1959, a record \$56 million business, with Bristol-Myers' Clairol leading the pack), but milady's vanity is equalled only by her notoriously fickle nature. Sale of home permanent wave kits, once the national feminine rage, have declined drastically over the past five years, mainly because of the short, straight hair styles which struck the American woman's fancy. White lipstick, which Max Factor pioneered and which soared to popularity, is now either remembered as fad or forgotten as foolish.

Nevertheless, and feminine whins notwithstanding, the lifeblood of the cosmetics and toiletries business is the constant creation and introduction of new, alluring products. Tint that hair, lift that face, look ten years younger or meet disgrace—this parody might well characterize the frantic nature of the industry. And be—
(Please turn to page 50)

CLOSING

► **TvB-inspired project uncovers lack of incisive basic research, finds closed circuit tv ideal for multiple testing**

TvB has released an initial progress report on its plunge into the vital, ill-explored area of mass communications basic research.

Among the early findings:

- Commercials are best tested in a matching medium—e.g. a written test does not do justice to tv or radio.
- A commercial's components must be tested in combination—the whole may be greater or less than sum of its parts.
- Closed circuit tv provides an excellent means of testing several groups simultaneously.
- Research in this field conducted previously is of little use except in pointing up possible pitfalls.

TvB's contribution thus far consists of a two-year project at Pennsylvania State University, which turned up the above findings, and its "Competition for Exceptional Plans in the Field of Television Research." Judging currently is underway for the latter project, the purpose of which was "to stimulate the scientific community, irrespective of field, to focus attention on the challenging problems of mass communication," in the words of TvB research v.p. Dr. Leon Arons.

The Competition drew nearly 150 explorations of problem areas related to tv and human behavior. Entries came from faculty members of about 60 universities. Other contestants include representatives of advertising agencies, advertisers, research organizations, foundations, tv stations, and governmental agencies, TvB reports. Results are to be announced in the fall, but whatever the outcome, it is the Bureau's hope that the trained professionals who have delved into mass communications as a result of this competition, will go on to spark further studies in the area.

The Penn State tests were conducted via closed circuit tv fed simultaneously to classrooms peopled by

THE RESEARCH GAP—STEP ONE

cross-sections of the student body. Researchers developed special test 'commercials' based on their findings as to the most conspicuous elements in actual commercials.

The test commercials were kept as simple as possible, consisting of 25 students' faces, one by one, their names spelled out on screen and delivered voice-over. Classrooms received various combinations of these elements, e.g. one had the pictures and names on screen minus the audio, while another had audio only, and so on, covering every plausible combination.

George Huntington, v.p.-general manager of TvB, points out that administering tests to several groups at once by means of closed circuit tv is beneficial beyond merely speeding up the operation. According to Huntington, this method eliminates the problem that often develops when time elapses between tests, namely those already tested tip off the others as to what's coming, thus impairing a test's effectiveness.

After the participants were exposed to the experimental commercials, they took recognition tests to determine if they could select the 25 students present in the commercials out of a group of 50. The tests were given in seven different forms matching the seven combinations of elements presented in the commercials.

From the comparative scoring on various types of tests by groups which had seen various portions of the experimental commercial, the Penn State researchers determined that the closer a testing situation resembles the original presentation, the more accurately the test demonstrates what was learned. For instance, if the message was delivered via a combination of picture, spoken word, and printed word (i.e. tv) test its effectiveness can most accurately be determined with tv, not by oral or written questions. From this finding, TvB concludes that many previous tests of media effectiveness were themselves lacking in effectiveness.

While the Penn State testing cor-

roborates the theory that two elements of a commercial used together, such as picture and supered name, yield better results than either one alone, it also indicates that you cannot always assume that to add an element to a commercial will heighten communication. The determining factor seems to be how meaningful a relationship exists among the elements.

Therefore, one cannot simply add the scores of individual elements to find their total effectiveness when put together, as previously was widely believed. The whole may be equal to, less than, or greater than the sum of its parts, according to the Penn State research, so to obtain a true picture one must test the combined elements.

In simplifying the findings as to combined elements, Huntington explains that one may like and learn from copy and a picture separately, but when they're put together they may conflict and actually detract from the effectiveness of one another. By the same token, he observes, an abstract picture and technical copy sepa-



Here are highlights of Penn State basic research authorized by TvB

MATCHING medium should be used to test commercial's effectiveness — e.g. written test not good for tv, radio

ELEMENTS of a commercial must be tested in combination—whole may be greater or less than sum of parts

CLOSED CIRCUIT tv contributes greatly to research by making possible numerous simultaneous examinations

PRIOR EFFORTS in this field were found to be of little value except for averting pitfalls in future research

rately may leave the observer cold, while combining the two could produce effective communication. Thus if the copy scores 10 and the picture scores 10, it's not valid to assume their combination is worth 20. When run together they may be worth 25, or possibly only 15.

The two-year Penn State project included a painstaking search through all prior forays into the field of mass communications basic research. From its exploration of the facilities of university libraries, advertisers, agencies, and commercial research companies, the team turned up some 3,000 individual titles and over 300 abstracts. They developed "the most extensive bibliography of inter-media research yet assembled," copies of which are earmarked for the Institute for Communications Research at Stanford University and, at their request, the U. S. Office of Education, which maintains a clearing house for communications research.

As for the usefulness of this material, a partial quote from the Penn State report places it in the bare beginnings category:

"For those who hold that scientific method can be applied to problems of communications and communications systems, the determining conditions for our lack of understanding and control . . . relate to inadequacies of resources, including human intelligence, curiosity, and creativity, which have been invested in this field. The difficulties and complexities of the problems have been underestimated and accordingly the means commensurate with the problems have not been provided. Thus, most communications research is found to be inadequate, limited, and superficial."

Or as George Huntington sees it, the work that has been done in this field thus far is of little value beyond revealing traps to avoid.

Among the reasons for this is that much of the prior research was tied to specific practical situations instead of systematically exploring communications variables in quest of generalizations.

For these reasons, TVB president Norman E. Cash states that a massive and continuing program of basic research in the field of mass communication is urgently needed now.

RADIO SOFT SELL SELLS HARD SHELL

- ☛ Sales soar for veteran sea food canner during first radio try. Result: nationwide long-range radio buy plan
- ☛ Long-time print advertiser credits "rebirth" of its product to radio personalities' light-touch treatment

Aveteran seafood canning company, after years of peddling its delicacies in print, is eyeing radio stations across the country in readiness for a massive spot campaign scheduled to break this fall.

At the moment, the canner, the Fred Fear Co., Brooklyn, N. Y., is huddling with its New York City ad agency, smoothing all plans to break out its Doxsee Clam Products in up-state New York, New England and West Coast markets, as well as St. Louis and Chicago.

The decision came on the heels of an eye-opening surge in sales when

the 70-year-old clam processor took its initial radio plunge, early this year.

"I suppose you could say it was like the rebirth of a product" enthusiastically remarks Smith/Greenland account executive Bob Parker who told SPONSOR that the company racked up a solid 60% sales increase over last year's figures, at the conclusion of the first 13-week flight which began in January this year. Doxsee's "rebirth" got its first flickering spark in the New York area when the company bought a 13-week flight on NBC's flagship station, WNBC.

Some 27 spots a week (all min-

Radio d.j.er's who sparked life in clam

HOW IT'S DONE, is still a mystery (and the fella's aren't saying) but "Clem" (the Doxsee clam) manages to talk right back to the boys during the commercial and together—announcer and clam—they have managed to put the product across in the New York metro area. Given free rein with the Doxsee copy, the WNBC radio staffers (each has a Doxsee spot per day to handle) have worked out a way by which they seem (to listeners) to be conversing with the clam. Addressing him as "Clem" (the boys managed to think that one up too) the announcer discusses the merits of the Doxsee clam products with the "talking" clam, or goes over details of a recipe (using Doxsee products as ingredients, naturally). "Clem" talks back, of course. At least there are deep-throated metallic gurgles from somewhere.



Bill Cullen



Art Ford



Bob Haymes



Wayne Howell



Jim Lowe



PLEASED with the 60% sales increase chalked up during the company's first 13-week radio flight is Doxsee Clam Products president, Leo Green (seated-l) discussing renewal plans with WNBC radio merchandising mgr. Joseph Murphy (seated-r) and, (standing l-r) Al Vassallo, Doxsee sales and ad manager; Don Waterman, WNBC N. Y. radio account executive; and Doug Warren, v.p. Smith 'Greenland, Doxsee's ad agency

utes) were aired, at the rate of five a day, spaced 'round-the-clock.

Although radio exposure itself gave the product the impact it had needed, Doxsee credits much of its "emergence" to the manner in which the commercial copy was handled by the WNBC announcers.

Endowed, by the company, with complete free rein of copy, the WNBC staffers—Bill Cullen, Art Ford, Wayne Howell, Jim Lowe, and Bob Haymes—took it upon themselves to add "character" to the seafood sell.

Under their wing, and somewhere along the line, the clam was dubbed "Clem" and the announcers worked out a method by which they were able to "converse" with "Clem."

No one at WNBC is about to give away these trade secrets, hence just how this was accomplished, is shrouded in mystery. Listeners, however, hear something that sounds like a deep-throated gurgling sound emerg-

ing from a metallic container (that's Clem in his habitat, is the explanation apparent) "talking" back to the announcer.

Backed up by these "few words" from Clem, the announcer ad-libbs around the prepared copy which (for the season upon us) urges clamburgers — made with Doxsee Minced Clams, etc., as the ideal summertime repast. Or, extols the taste quality of Doxsee Clam Juice and Manhattan or New England Clam Chowder, and also, Doxsee's Little Neck Whole Clams.

The response to the seafood products were immediate. All of New York—or so it seemed, warmed up to little "Clem" and sales in local food markets began to soar. In addition, some 10,000 requests for a professed recipe book featuring Doxsee products came to the station over a three-week period.

"For a product which lay dormant

for so long," says Parker, the radio campaign was something of an eye-opener.

They had, he said "tried print unsuccessfully" and so the seafood packages languished "as just another product on the shelf." We're really beginning to make inroads now," he adds.

Doxsee took a brief try at television prior to the radio venture. It was successful, the account people recall, in as much as it "gave people a good impression of a specialty item."

Minutes were used with comedian Arnold Stang giving the sales pitch. It was tried out on the West Coast, the mid-west and in the New York area. The cost, however, made a continued effort prohibitive.

With the success of the New York venture so immediate, Doxsee decided to test a few other markets, so, in February the company bought time

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THE RETURN OF THE SPONSOR'S WIFE

Or, The Short but Happy Exile of Adman
Barlow Fields, who Found Her in a Tropical
Paradise in a Floppy Rattan Sombrero

Mr. Gulliver Gammidge
Executive v. p.
Balder, Dash & Twaddle Agency
New York, N. Y., U.S.A.
Dear Gully:

Yesterday, while sight-seeing here in historic Nassau, I visited the dungeons of Fort Charlotte where I saw some fearsomely life-like wax pirates torturing wax victims on the rack and got to thinking of all you grand boys at the Agency.

Now, I know you're asking yourself: since when is Nassau in New Zealand? Well, it isn't. It's in the Bahamas, which are a good deal closer to Madison Avenue than I'd be if I'd gone all the way down to the bottom of the world like I promised when the Directors voted to send me away for a complete rest.

But don't worry, Gully—Napoleon never swam back from St. Helena. I'll just sit here soaking up sun and rum and try to forget how I was buying great radio shows while you were still contracting

a case of mucilage-tongue in the Mail Room. It's the price, I suppose, one must pay for such a small lapse as sticking lighted Fourth of July sparklers in my hat and going, "Tick, tick, tick," like an IBM machine at that client meeting. But you must remember I was very tired and confused after all those pilot film screenings.

Believe me, Gilly, show buying isn't what it used to be. I can't put my finger on what's wrong, but one thing is sure—the thrill is gone.

Maybe I miss the Sponsor's Wife.

Anyway, I notice in buying tv shows today that everybody is so busy punching computers, analyzing ratings and studying budgets that nobody ever gets around to asking, "But is it a good show?" I guess that's why I blew up or broke down or whatever you want to call my little sparkler act that

beached me here on what the travel folders call "The artist's palette of the West Indies."

Actually, it's not so bad—an average temperature of 77, cobalt sea, swaying palms, purple bougainvillea. And I've even met some old buddies from the networks who are down here recuperating from Commissioner Minow's speech at the NAB.

But I'm still partly unpacked and could fly home at once if you only give the word. I worry a little about whether you've completed tv buying for next season and how many boo-boos were made. If you need me, please wire, and I swear this time I'll try to get the hang of formula-and-numbers buying. I will even take a night course in electronic computers.

Your Tv/Radio Director (in exile),
Barley Fields
(Please turn to page 50)





THE CLIENT is getting more involved in tv spot buying picture, notes Bruce R. Bryant, head of newly-named CTS National Sales. He checks with secretary Pat Colligan before seeing one

The face is the same but the name is new

- ☛ First to rep tv stations exclusively, CBS TV Spot Sales, after 10 years, drops an old and honored term
- ☛ It's now CBS Television Stations National Sales. General Manager Bruce R. Bryant tells the reasons why

The term "spot sales" has had a long and honorable history (it originated exactly 30 years ago) but the CBS-owned television stations in dropping the designation as they embark on a new decade of competition are looking back without regrets.

CBS TV Spot Sales—now known as CBS Television Stations National

Sales, or, CTS National Sales, as it will be more commonly called—was the first firm to represent tv stations exclusively. That was just about 10 years ago. In the decade that followed, during which time the company repped a maximum of 13 stations, the use of the words "spot sales" didn't seem to hurt any.

But, notes Bruce R. Bryant, general manager of CTS National Sales, there is a new time a-comin'. It could be a more difficult time for the rep, he indicated, unless he is prepared to cope with new competitive problems.

Bryant is not talking about any sudden lurch in the way tv spot is being sold. The changing nature of spot selling has been a gradual affair during the past few years. But, in comparing spot tv today with, say, five years ago, the change is unmistakable, the CTS executive noted.

Bryant focused on two areas as among the most significant:

- The growing cost of tv is inevitably bringing top echelon client executives into the buying picture—if only to ask what's going on, but sometimes to ask a lot more.

- On the more conventional buying level, the timebuyer is finding his job of winnowing down choices growing ever more complex and requiring more time to make decisions.

"The dollars involved in tv," said Bryant recently, "are so large that advertising managers, sales managers, presidents—and even the chairman of the board—in many companies now review their market-by-market television schedules. The client who spends large sums in individual cities throughout the U. S. is vitally concerned about all of his advertising and its ability to move merchandise. These clients, who have been successful users of national television, are increasing their budgets and know the importance of our medium."

Therefore, Bryant concluded, "It is time we re-evaluated this importance and serve the client at the top executive level with answers to his specific questions."

Surprisingly, one of the specific questions Bryant has found himself answering all too often in recent years revolves around the matter of the definition of "spot."

"I still find among national sales executives in big business confusion between the words 'spot' and 'spots.' True, this happens mostly among executives who get involved in tv advertising for the first time because the size of the tv budget requires their okay.

"A guy will say to me, 'Oh, I

thought you just sold spots. I didn't know you sold programming, too.' I never did like that word 'spots' as meaning the same as announcements. The idea of getting rid of the word is not a new idea. We've thought about changing it for some time."

It was the FCC order in October 1959, ordering both CBS and NBC to strip their TV rep organizations of independently-owned stations, that set in motion the gears leading to the current change in name.

At the time CBS TV Spot Sales had 12 stations. The first station to sever its ties left last September. Another left two months later and a third this past May. By 1 July, the divestiture was complete. CTS National Sales now sells only for WCBS-TV, New York; KNXT (TV), Los Angeles; WBBM-TV, Chicago; WCAU-TV, Philadelphia, and KMOX-TV, St. Louis.

While there will be economies in such subsidiary areas as traffic, CTS National Sales is not cutting down on its selling manpower. The same number of men who handled a dozen stations will now sell for five.

Obviously, the retention of this manpower was undertaken only because the powers-that-be at CTS (as well as the parent company) felt that it was necessary.

Bryant explained: "The servicing required these days to sell TV spot effectively is tremendous. Aside from visiting clients, there are the costly research analyses that salesmen have to initiate, follow through on and—and this is important—understand. You either rep by quality or volume. And we only have a few stations.

"In addition, there is the creative aspect. You need time to be creative.

"Today, a major station has to be sold in depth. You have to go back to the buyer two and three times with explanations, alternatives, and so forth."

Though divestiture has left the CBS TV rep organization with no outside ties to worry about, Bryant made clear this would not hobble his men in selling against the sister network.

"We can go to a CBS TV client and lure him away. After all, they're doing it to us."

He added, for emphasis, "It's no holds barred."

FM BRINGS QUICK GREEN RETURN FOR GREENHOUSE

In Portland-Poland Spring, Maine, fm is proving that when it comes to moving off-beat goods, bland music stations can make a lot of noise.

The station is WMTW-FM. The goods: an over-load of expensive tropical plants which had to be moved out of the greenhouse—fast—to make room for new spring flowers and seedlings.

When Charles J. Greeley, general manager of the Miller Greenhouses found himself faced with this problem, he decided to take a flyer with his favorite music station.

After talking with the station's general manager, John McGorrill who pointed out the tri-state coverage of Maine, New Hampshire and Vermont that the station offered, Greeley bought a four-week schedule of 15, 30-second spots per week.

Within a week's time, the tropical plants were moving rapidly. What's more, the somewhat amazed greenhouse operator discovered that orders were coming from places as far away as 200 miles. One motel owner drove from 135 miles away to pick up an order of the tropical plants and to earmark, for later delivery, an order of 52 dozen boxes of seedlings.

The impact of the Miller Greenhouse advertising ranged farther afield than the immediate answer to the tropical plant problem. Where in the past, his average sale had been \$3.21 and most of the advertised plants fell into the \$20. or more bracket, he found that the average price of sales by customers responding to the WMTW-FM sell, was well over the \$40. per sale mark.

Since the greenhouse location is zoned in such a way that expansion of the physical showroom is impossible bringing in only 17% of walk-in business, the majority of orders are placed by telephone, mail, or telegraph.

During the radio campaign, the influx of these orders was tremendous. The telegraphic orders in themselves represented a definite plus for the greenhouse, according to Mr. Greeley. At a recent florists convention in Boston, his fellow flower-growers expressed interest in placing Miller Greenhouse on their FTD list (flowers by telegraph orders) a growing source of revenue in the flower industry today.

The tropical plants are gone but orders for other types of plants and seeds are still coming in.

The eye-opener here, according to Greeley, is that the orders come from such far-away places as Montreal, Albany, Biddeford, Me., and Burlington, Vt. The results: a complete new clientele for the green-grower.

As for the future use of fm in the Miller Greenhouse advertising scheme of things to come—Mr. Greeley has all that under control. He signed a new contract with WMTW-FM, on a "till forbid" basis.

MILLER GREENHOUSE manager, Charles J. Greeley (r) and WMTW-FM staffer, Arthur Owens, look over plant stock situation





KID CONCERT tv special featuring Captain Kangaroo (c) brought multiple benefits to Certified Grocers co-op chain which sponsored the hour-long taped telecast over WBBM-TV, Chicago. Heavy radio-tv-print and in-store promo preceded performance, viewed live on 7 May

Local special gets royal sendoff

- Certified Grocers co-op chain puts over new product, ups store traffic with heavily-merchandised tv special
- Pre-telecast radio-tv-print promo draws 2,200,000 ticket requests for taping of "Capt. Kangaroo" concert

When Certified Grocers—a co-op chain of 750 independent retailers covering Illinois, Indiana, and Michigan—undertook sponsorship of a one-hour local tv spectacular, they realized that an intensive merchandising campaign would be necessary to gain the most mileage from their substantial investment. Both radio and tv played an important role in their merchandising drive.

Certified's vehicle was a taped telecast of a special *Captain Kangaroo Kid Concert*, broadcast on Sunday,

CHICAGO 14 May, as a Mothers' Day feature on WBBM-TV, Chicago, pre-empting *Lassie* and *Dennis the Menace*. The concert, presented live at Chicago's McCormick Place Theater the previous Sunday, 7 May, provided the hook for Certified's promotion—a customer contest for tickets to the live performance.

Certified Grocers, strong believers in child-oriented advertising and promotion, chose the Captain Kangaroo special concert as a major vehicle because, according to Bill Olendorf, v.p., Tobias, O'Neil & Gallay, Certi-

fied's Chicago agency, he has a great impact with kids. Bill Zelin, advertising director for Certified, explaining his company's kid-appeal approach to advertising, says, "Youngsters are great little salesmen. They have good recall on radio and tv commercial jingles, are generally enthusiastic about products, and often have great influence on family grocery purchases."

With a SPONSOR-estimated budget of \$100,000, including the live concert costs, television time and talent, in-store display material, and advertising, Certified launched the merchandising and promotion campaign. Gears were set in motion for the big push 30 days prior to the campaign's climax, the 14 May, one-hour telecast.

Certified and its agency hoped to accomplish three major marketing

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Summer replacements old hat?

Summer shows on the networks have declined to little more than one-third of the total for summer 1960

Summer replacements on nighttime TV may one day become a thing of the past.

The comparison of this summer with the summer of 1960 brings this trend to the fore. Summer 1960 included these nighttime replacements: one at ABC; 14 at CBS, and 12 at NBC; while this summer includes: two at ABC; five at CBS and three at NBC.

It is interesting to note that almost all the replacements at CBS involve General Foods. Seeking to avoid overexposure of its winter shows the client is buying into three summer programs. These shows include *Spike Jones*, *Glenn Miller*, and *Ann Sothern*. The other two CBS TV replacement programs are *Playhouse 90* and *Frontier Justice*. One other show

having its start this summer is *Adventure Theater*, but this is planned as a part of CBS' regular schedule.

Over at NBC, all three replacements are mysteries. They include: *NBC Mystery Theater*, *Kraft Mystery Theater*, and *Great Ghost Tales*.

This leaves ABC with only two replacements: *Expedition* and *Editor's Choice*, a public information show.

Some of the new clients who bought into ABC TV this month include: Ralston and Lehn & Fink for *Walt Disney Presents*; Mennen, Beecham, Carter, Union Carbide for *Asphalt Jungle*; Polk Miller and Union Carbide for *Cheyenne*; Whitehall for *Surfside 6*; Mennen, Lehn & Fink, and Colgate for *Stagecoach West*; Mennen, Lorillard, and Miles for *Hong Kong*; Beecham for *Un-*

touchables; Ralston Purina and Consolidated Cigar for *Silents Please*; Brylcreem for *77 Sunset Strip*; Metrecal and Corio Products for *Law and Mr. Jones*; Armour, Mennen, Metrecal, Lehn & Fink, and Brown & Williamson for *The Roaring '20's*.

New clients for CBS nighttime include: Lever and State Farm for *Holiday Lodge*; General Foods for *Danny Thomas*; Goodyear for *Edwards News*; General Foods for *Ann Sothern*, *Glenn Miller Time* and *Spike Jones*; Van Camp for *Father Knows Best*; Van Camp for *Rauhlide*.

The new client picture at NBC looks like this: Polaroid and Lehn & Fink for *National Velvet*; Dumas-Milner and Ponds for *NBC Mystery Theater*; Lehn & Fink, Polaroid and Ponds for *Whispering Smith*; Polaroid for *Barbara Stanwyck Theater*; Colgate for *Thriller*; Kraft for *Kraft Mystery Theater*; Ford for *Great Ghost Tales*; Polaroid and Ponds for *Michael Shayne*.

PERCENT U.S. TV HOMES USING TELEVISION

Hour beginning	7:00	8:00	9:00	10:00	11:00	12:00
July-August 1960	26.0	30.9	38.0	45.2	43.7	27.3
April-May 1961	37.6	49.9	59.5	62.3	51.4	27.5
January-February 1961	50.4	61.8	67.4	66.7	55.3	31.3

Source: NTI, average homes per minute, 7 evenings

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 31 July

PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE
Project 20—The Great War (NBC)	*	Lipton, SSCB 7/4	Purex Special For Women (NBC) Trapped Housewife	*	Purex, Weiss 7/25
Project 20—Those Ragtime Years (NBC)	*	Purex, Weiss 7/11	Miss Universe Beauty Pageant (CBS)	\$125,000	P&G, Grey 7/15
Purex Special For Women, (NBC) The Single Woman	*	Purex, Weiss 7/18	PGA Golf Tournament (CBS)	\$250,000+	Renault, NL&B Cumson & Dicke, FS&R Pabst, K&E 7/3

*Cost not available

†Package price



2. NIGHTTIME

C O M P A

SUNDAY			MONDAY			TUESDAY			ABC
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00	No net service	I Love Lucy P. Lorillard various sponsors (L&N)	Meet The Press co-op I-L \$6,500	ABC News sust.	No net service		ABC News sust.	No net service	ABC N sust
6:30	Walt Disney Presents (6:30-7:30) Ralston (GB&P) Lehn & Fink A-F \$9,400	Twentieth Century Prudential (R-McC) D-F \$35,000	This Is NBC News N	No net service	D. Edwards News Amer Home (Bates) N-L \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500††	No net service	D. Edwards News Am. Home alt Goodyear (Bates) N-L \$9,500††	Huntley- Brinkley Rep. N-L \$6,500††
7:00	Canada Dry Metrecal (K&E)	Lassie Campbell Soup (BBDO) A-F \$37,000	Shirley Temple (7-8) Nabisco (Mc- Cann) B-Nut Life Savers (Y&R) Dr-L \$70,000	No net service	No net service	D. Edwards News Amer Home (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)	Focus on America	No net service
7:30	Maverick (7:30-8:30) Kaiser Co (Y&B) Norma (SSCB) W-F \$82,000	Dennis The Menace Kelllogg (Burnett) Best Foods (GB&B) Se-F \$36,000	Shirley Temple	Cheyenne Ralston Gardner Mennen (Grey) Polk Miller (N. W. Ayer) U. Carb. (Esty) Bris-My L&P W-F \$87,000	To Tell The Truth Am. Home (Bates) R.J. Reynolds (Esty) SeF \$18,000	The Americans Block (7:30-8:30) Dow (N.C&K) Max Factor. \$83,000	Bugs Bunny G. Fds. (B&B)	No net service	Laramie (7:30-8:30) W-F \$85,000
8:00	Maverick R.J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	National Velvet Rexall (BBDO) Polaroid (DDB) Lehn & Fink (GM&B) A-F \$37,000	Cheyenne R. J. Reynolds (Esty) P&G (B&B)	Pete and Gladys Goodyear (Y&B) Carnation (EWRR) Se-F \$37,000	The Americans Mead-Johnson (K&E)	The Rifleman P&G (B&B) W-F \$38,000	Father Knows Best (Scott (JWT) Van Camp SeF \$34,000	Laramie
8:30	Lawman B. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Tab Hunter P. Lorillard (L&N) West- clow (BBDO) Polaroid (DDB) Lehn & Fink (GM&B) Dr-L \$39,000	Surfside 6 (8:30-9:30) Brn & Wmns Pontiac (MacMJ&A) J&J (Y&R) Whthall (Bates) A-F \$87,600	Bringing Up Buddy Scott (JWT) Se-F \$35,000	Wells Fargo Amer Tobacco B-Nut (SSCB) W-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$30,000 Se-F \$37,000	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) My-F \$65,000	Alfred Hitchcock Ford (JWT) Revlon (Grey) My-F \$65,000
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F \$42,500	G. E. Theatre Gen Electric (RRDO) Dr-F \$51,000	St 7/2 NBC Mystery Theatre Dumas-Milner (Gordon Best) P&G (B&B) Ponds (NCK) My	Surfside 6 Whitehall (Bates)	Danny Thomas Gen. Fds. (B&B) Se-F \$47,500	Whispering Smith Warner Lambert Lehn & Fink (SMM&B) Polaroid (DDB) Ponds (NCK) Shick \$26,000	Stagecoach West (9-10) B & W (Esty) Miles (Wade) Lehn & Fink Colgate (Bates) W-F \$87,000	Tom Ewell Quaker Oats (JWT) P&G (Burnett) SeF \$38,000	Thriller (9-10) All State (Bur- nett); Glenbroo- (DFS); Am. H. Curtis (K&E) Colgate (Bates)
9:30	Asphalt Jungle L&M (Mc-E). Mennen (Grey) Beecham (K&E) Carter (Bates) Union Carbide (William Esty) A-F \$84,000	Holiday Lodge Lever (SSC&B) State Farm (NL&B) AN-F \$8-9,000	NBC Mystery Theatre	Adv. In Paradise (9:30-10:30) Noxzema (SSC&B) DuPont (BBDO) Lever (BBDO) A-F \$92,900	Ann Sothern Show Gen. Fds. (B&B) Se-F \$21,000	Concentration P. Lorillard (L&N)	Stagecoach West Ralston (Gardner) Simoniz (DFS) Gillette (Mazon)	Playhouse 90 (9:30-11) S. C. Johnson (NL&B) P&G (B&B) P. Loril. (L&N) Bristol-Myers Star-Kist (Bur)	Hawaii (9:30-10) Carter Beecham Miles My-F
10:00	Asphalt Jungle American Chile (Ted Bates)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-L \$49,500	Adv. In Paradise L&M (Mc-E) J. B. Williams (Parkson) Whitehall, Am. Chile (Bates)	Glenn Miller Time Lorillard (L&N) G. Fds. (Y&R) Mu \$9,000	Barbara Stanwyck Theatre Polaroid (DDB) Amer. Gas Co. (L&N) Dr-F \$11,000	Alcoa Presents Alcoa (FSB) Dr-F \$36,000	Playhouse 90 \$10,000†† Lipton (SSCB) 7/11 Purex (Weiss)	NBC Specials (10-11) Various sponsors Project 20 7/14 Lipton (SSCB) 7/11 Purex (Weiss)
10:30	Editor's Choice	What's My Line Kellogg All-State (Burnett) Q-L \$32,000	This Is Your Life Block (Grey) AuP-L \$21,000	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F \$39,000	Brenner P&G (B&B)	The Accomplice Purex (Weiss) (10-11)	No net service	Playhouse 90	Purex Special for Women (Weiss) 7/18 & 7/25 (10-11)

Specials.

Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 5 June-2 July. Program types are indicated as follows: (A) Adventure, (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) |

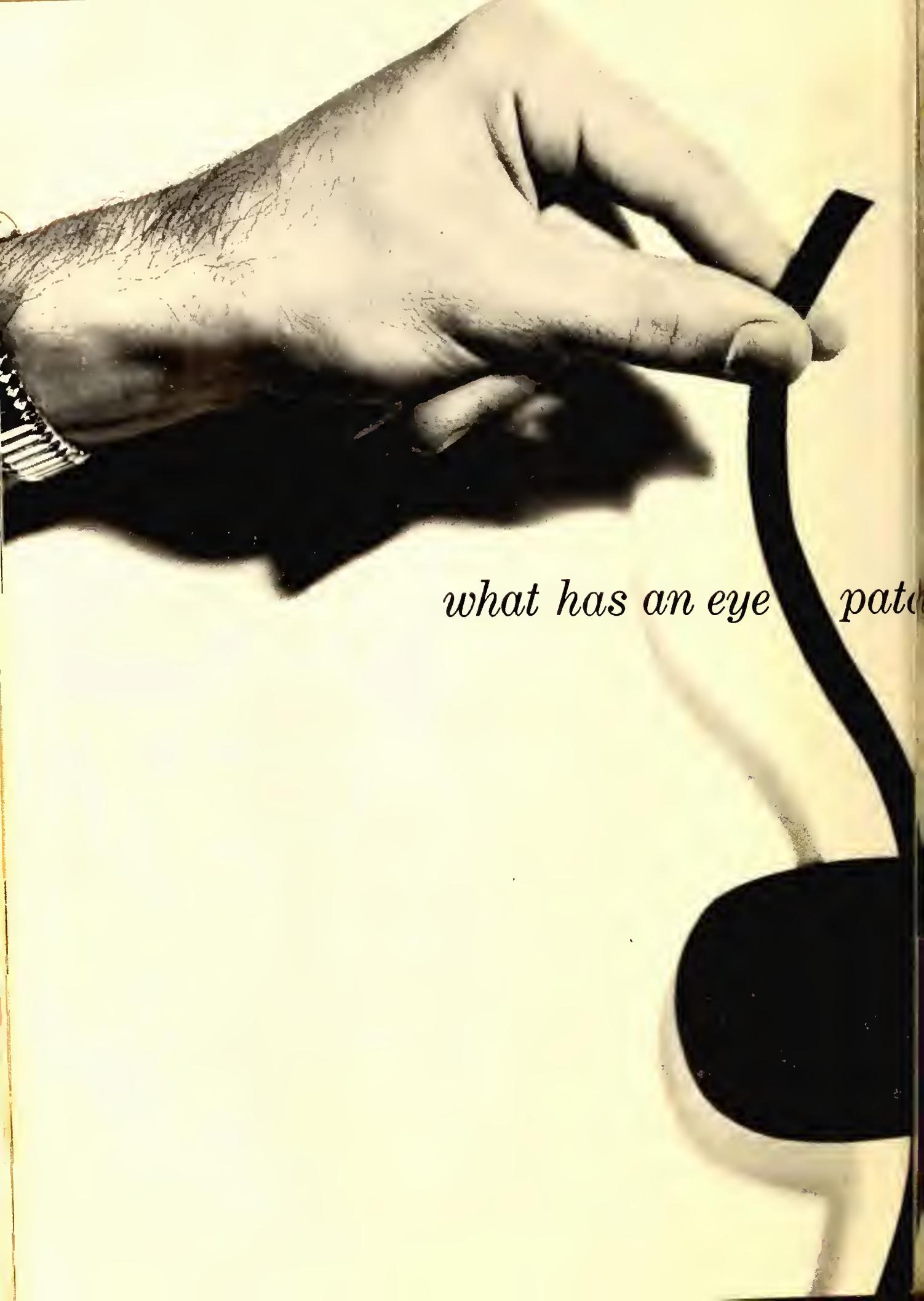
GRAPH

3 JULY - 31 JULY

MONDAY		THURSDAY			FRIDAY			SATURDAY		
CS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
service	No net service	ABC News sust	No net service	No net service	ABC News sust	No net service	No net service	No net service	No net service	No net service
Erards N/s (Bates) rt (Bates) 9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500††	No net service	D. Edwards News Philip Morris alt Goodyear (Burnett) N-L \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500††	No net service	D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500††	No net service	No net service	No net service
service	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	D. Edwards News Philip Morris alt Goodyear (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	D. Edwards News Parliament alt Amer. Home (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	No net service	No net service
Run (3:30) (L&N) other ors 87,000	Wagon Train (7:30-8:30) Reverlo (Grey) W-F \$83,000	Guestward Ho! Ralston (GB&B, Gardner) Miles (Wade) Sc-F \$38,000	Summer Sports Spectacular Bristol-Myers (DCS&S) Schlitz (JWT) \$13,000	The Outlaws B-W, Pillsbury (C-Milburn); W-F \$88,000	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F \$10,000	Rawhide Van Camp (EWR&R) Dracket (Y&R) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F \$80,000	Happy B&W (K,M&J) C-F \$28,000	The Roaring 20's Arinour (FCA&B) Meunen (Grey) Metreval (K&E) Lehn & Fink Brown & Williamson (Bates)	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza P&G (B&B) W-F \$78,000
Run (8:30) Am. Luter feed)	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Me-E) Sc-F \$40,000	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$40,000	Summer Sports Spectacular	The Outlaws B-Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates)	Harrigan & Son Reynolds (Frank) CG-F \$39,000	Rawhide Nabisco (Mo-E)	1 Happy Family \$12,000	The Roaring 20's Miles	Perry Mason Sterling (DFB) Dracket (Y&R) Moores (B&B)	Bonanza segs open Am. Tob. (BBDO)
erman (F&B) (Bates) \$39,000	Price Is Right Lever (OBM) Q-L \$22,500	The Real McCoys (Compton) Sc-F \$41,000	Zane Grey Theatre S. C. Johnson (B&B) P. Lorillard (L&N) W-F \$45,000 7/27 L	Bat Masterson (9/29 S) Sesltest (Ayer) W-F \$39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F \$44,000	Route 66 Chevrolet (C-E) Sterling (DFB) Philip Morris (Burnett) A-F \$85,000	Leave It To Beaver Ralston (Gardner, GB&B) Colgate (Bates) Miles (Wade) Sc-F \$30,000	Checkmate Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F \$80,000	Tall Man R. J. Reynolds Block (SSCB) W-F \$36,000	
Al and (3&B) Fds. (FB)	Kraft Mystery Theatre Kraft (JWT) \$18,000	My Three Sons Chevrolet (C-E) Sc-F \$49,500	Gunslinger 9-10 p.m. W-F \$37,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$38,000	77 Sunset Strip (9-10) Am. Chicle (Bates) Brylcreem (K&E) My-F \$55,000	Route 66 7/14 Adventure Theatre 7/14 St	Lawless Years (5/12 S) alt B. Culver (Comp.) Br & Wmsn (KML) Mu-L \$45,000	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L \$45,000	Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E)	The Deputy Bristol-Myers Gen. Cig. (Y&B) W-F \$39,000
lot a Set Katy Myers (R) \$27,000	Kraft Mystery Theatre	Untouchables (9:30-10:30) Armour (FCA&B) L&M (Me-E) Schick (Compton) Beecham (Ritchie) My-F \$90,000	Gunslinger	Great Ghost Tales St 7/6 Ford (JWT) My-F \$12,000	77 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Beecham (K&E)	Way Out L&M (DFB) A-F \$37,000	Westinghouse Playhouse Westinghouse (McC-E) D-F \$12,000	Lawrence Welk Have Gun, Will Travel W-Hall (Bates) alt Lever (JWT) W-F \$40,000	Travel W-Hall (Bates) alt Lever (JWT) W-F \$40,000	The Nation's Future
el Hr (10-11) S3steo O) \$80,000	It Could Be You P&G (B&B) Au-L \$18,000	Untouchables Whitehall (Bates)	CBS Reports alt Face the Nation (10-11) various sponsors	Groucho Marx Block (SSC&B) Toni (North) AuP-L \$30,000	Robert Taylor in The Detectives P&G (R&B) My-F \$45,000	Twilight Zone L&M (McCann) Colgate (McC) A-F \$36,000	Michael Shayne (10-11) Oldsmobile (Brother) Gillette (Maxon) El Producto (Compton) Polaroid (DDB) Ponds (NCK)	Fight-Week Gillette (Maxon) El Producto (Compton) Sp-L \$45,000	Gunsmoke L&M (DFB) alt Sperry-Rand (Y&R) W-F \$42,000	The Nation's Future
heatre (10-11) Strong (B-O) \$30,000	No net service	Silents Please Camp, Quaker Derby (McC-E) Miles (Wade) Ralston Purina Consolidated Cigar (WRR) \$14,000	CBS Reports alt Face the Nation	No net service	Law & Mr. Jones P&G (B&B) Lorillard (Grey) Metreval (K&E) Corio Products A-F \$41,000	Pers to Pers. Felders (II&G) Block Drugs Carter (Bates)	Michael Shayne (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC)	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service Miss Universe Beauty Pageant 7-15 (10-11-30) P&G (Grey)	No net service

Documentary, (Dr) Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Se) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. *No

charge for repents. L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot. *Price not available.



what has an eye patch

to do with you?

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

►SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

SUNDAY			MONDAY			TUESDAY			AB	
10:00	ABC	CBS	NBC	ABC†	CBS†	NBC	ABC†	CBS†	NBC	
		Lamp Unto My Feet sust		Sponsors A. E. Staley; Armour; Antell; Bog Ami;	I Love Lucy	Say When Sterling alt sust	Sponsors Brillo; Carter's; B. Myers; Ex-Lax Clairol	I Love Lucy	Say When sust Ungentine alt sust	Spon Dupont Pep
10:15										
10:30		Look Up & Live sust		cont'd Tues.		Play Your Hunch sust alt	cont'd Wed. Filbert; Ch. Ponds	Video Village	Play-Hunch sust alt Colgate	Johns Johnson; Lorri cont'd
10:45					Video Village	Colgate			Sterling alt sust Simoniz	
11:00				Gale Storm Dash	Double Exposure	Price Is Right Chevrolet alt sust Sterling alt sust	Gale Storm	Double Exposure	Price Is Right Toni alt Beechnut sust alt Lever	Gale
11:15										
11:30										
11:45		Camera Three sost CBS NEWS (11:55-12)		Love That Bob MQ (Lehn & Fink) Filbert Margarine	Surprise Package	Concentration Culver alt Lever Mennen alt Miles	Love That Bob	Surprise Package	Concentration Frigidaire alt. Pillsbury B&B alt Culver	Love Th
12N										
12:15				Camouflage Nor (Lehn & Fink) General Mills	Love of Life sust Amer Home Prod air sust	Truth or Consequences Miles alt sust Jergens alt sust	Camouflage	Love of Life sust Am. Home (wkly)	Truth or Consequences B-Nut alt sust Culver alt sust	Camo
12:30										
12:45				Number Please	Search for Tomorrow P&G Guiding Light P&G	It Could Be You P&G alt. sust. E-Lx alt Clver News (12:55-1) Gen. Mills	Number Please	Search For Tomorrow P&G Guiding Light P&G	It Could Be You sust P&G News (12:55-1) G. Mills	Number
1:00										
1:15	Direction '61 sust			About Faces Midday Report	News (1-1:05) sust	No net service	About Faces Midday Report	News (1-1:05) sust	No net service	About Midday
1:30										
1:45			Frontiers of Faith sust		World Turns P&G Lipton alt H. Curtis	No net service		World Turns P&G Sterling alt Quaker	No net service	
2:00										
2:15			Major League Baseball (to concl.) (4/16 S)	Day in Court	Face the Facts sust	Jan Murray Show Toni alt sust Whitehall alt sust	Day in Court	Face the Facts Lever sust	Jan Murray Show Ungintine alt sust	Day in
2:30										
2:45		Baseball Game of the Week Partic. Sponsorship	A. Busch ½ reg. Gen'l Ins. ¼ reg. G. Mills 1 min.	Seven Keys	Art Linkletter Wlms. alt sust Williams alt S C Johnson	Loretta Young sust alt B-Nut P&G alt sust All-Star Baseball	Seven Keys	Art Linkletter Chicken of the Sea alt J. B. Williams sust	Loretta Young Pillsbury alt Miles Borax alt sust	Seven
3:00										
3:15		Baseball	Major League Baseball	Queen For a Day	Millionaire	Young Dr. Malone sust P&G alt. Borax	Queen For a Day	Millionaire Lever alt sust Pillsbury alt sust	Young Dr. Malone Toni alt Purex Glenbrook alt P&G	Queen D
3:30										
3:45		Baseball	Major League Baseball	Who You Trust? American Home Products	Verdict Is Yours sust sust	From These Roots sust Pbury alt B&B Toni alt B&B	Who You Trust?	Verdict Is Yours sust Nestle	From These Roots Plough alt sust Lever alt Mennen	Who You
4:00										
4:15	Eichman Trial	Baseball	Major League Baseball	American Bandstand	Brighter Day Lever alt sust Secret Storm Amer Home Prod	Make Room For Daddy sust Oldsmobile alt sust	American Bandstand B-Nut; Clearasil; Richard Hudnut	S C Johnson Brighter Day Secret Storm Nestle alt Quaker	Make Room For Daddy sust P&G	American B-Nut; Welch's Shoe; etc. Star
4:30										
4:45	Issues & Answers sust	PGA Golf 7/30 (4:30-6:00) Renault (NL&B) Cumson & Dickin (CFS&B) Pabs	Amer. Band. Int. Shoe, Clear-asil, Warner, Lambert, N. Warren, Antell	Edge of Night P&G H. Curtis alt sust	Here's Hlywd. Simoniz Colgate alt Jergens	Amer. Band. M&M; Lever; Ton; Noxema; Goodrich Int'l Shoe	Edge of Night P&G Sterling alt R. T. French	Here's Hollywood B&B alt Whitehall Colgate	Amer. W. Lehn Plough; Warre	
5:00										
5:15	Matty's Funday Funnies (Carson, Roberts-L.A.) Mattel	Accent sust		American Bandstand co-op	Five O'Clock News (5:5-10)		American Bandstand co-op	Five O'Clock News (5:5-10)		Am. Band
5:30										
5:45	Rocky & Friends G. Mills, Am. Chico, P. Paul	Amateur Hour J. B. Williams	Chet Huntley JFK Report #5 6/4 Mutual of Omaha N. O. Golf 6/1	Rin Tin Tin Gen. Mills			Rocky & Friends Kool Aid			Long Ing. Gen. All

Note: ABC Mon.-Fri. daytime sponsors rotate on a weekly basis. Various CBS daytime sponsors rotate during 10 a.m.-noon.
*2:45-conc. 7/31; Gillette (Maxon), Chrysler (Bur.)

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programming from 3 July-31 July, inclusive (with possible exception of changes made by the networks after presstime). The only regularly

GRAPH

3 JULY - 31 JULY

MONDAY		THURSDAY			FRIDAY			SATURDAY		
ABC†	NBC	ABC†	CBS†	NBC	ABC†	CBS†	NBC	ABC	CBS	NBC
Lucy	Say When sust	Sponsors Minute Maid: Lohn & Fink: Northam- Warren; Metra	I Love Lucy	Say When sust Sterling alt Ex-Lax	Sponsors Sterling, War- lam, Welch, Uncle Ben's, Whitehall	I Love Lucy	Say When B-Nut alt sust sust		Captain Kangaroo Partic. sponsor	Shari Lewis Nat'l. Biscuit Remco, Am. Doll Cracker Jack, Frewitt Baker's Choc.
Village	Play-Hunch sust Colgate	Play-Hunch sust Colgate M&M cont'd Fri.	Video Village	Play Your Hunch Colgate alt Simons Miles alt Heinz	END	Video Village	Play-Hunch Colgate sust alt Colgate sust alt		Mighty Mouse Pills. Colgate alt	King Leonard & Short Subjects Gen. Mills, Sweets
hole Signature	Price Is Right Sterling alt sust Heinz alt Culver	Gale Storm	Double Exposure	Price Is Right Chevrolet sust alt Miles	Gale Storm	Double Exposure sust alt S. C. Johnson	Price Is Right Lever alt sust Culver alt Ton		Magic Land of Allakazam Kellogg	Fury Miles Nabisco, Sweets
rise Stage	Concentration Lever alt Gen. Mills Nabisco alt Jergens	Love That Bob	Surprise Package	Concentration G. Mills alt Lever Heinz alt Whitehall	Love That Bob	Surprise Package	Concentration Lever Simons alt Miles		Roy Rogers Nestle	Lone Ranger Gen. Mills.
Life Time Prod Power	Truth or Consequences Heinz alt Frigidaire P&G	Camouflage	Love of Life R. T. French alt Nestle Amer. Home	Truth or Consequences Ton alt Mennen P&G	Camouflage	Love of Life sust alt Lever sust alt Nabisco	Truth or Consequences Chevrolet P&G alt Whitehall		Sky King Nabisco	My True Story Glenbrook Dow alt Simons
For Now -G	Could Be You sust Heinz alt Ton	Number Please	Search for Tomorrow P&G	It Could Be You sust P&G	Number Please	Search for Tomorrow P&G	Could Be You sust P&G alt Miles		CBS News sust	Detective Diary Glenbrook alt sust Simons
Light 10	News (12:55-1) G. Mills		Guiding Light P&G	News (12:55-1) G. Mills		Guiding Light P&G	News (12:55-1) G. Mills			
News 10 sust service	No net service	About Faces Midday Report	News (1-1:05) sust	No net service	About Faces Midday Report	News (1-1:05) sust	No net service			Mr. Wizard sust
Turns 10 Disco Morning	No net service		As the World Turns P&G Pillsbury	No net service		World Turns Best Foods Carnation alt R. T. French	No net service			
Facts about it	Jan Murray Show Jergens alt Whitehall Purex alt Colgate	Day in Court	Face the Facts sust alt Lever sust	Jan Murray Show Borax alt Ex-Lax Plough	Day in Court	Face the Facts sust Best Foods Pillsbury sust	Jan Murray Show Whitehall alt, sust Jergens alt Purex			Major League Baseball (to concl.) (4/15 S)
Linkletter Bro. Relation ary alt	Loretta Young Bulck Borax alt Frigidaire	Seven Keys	Art Linkletter Lever alt Drackett Pillsbury alt sust	Loretta Young P&G alt sust Heinz alt P&G	Seven Keys	Art Linkletter Lever Bro. Williams alt	Loretta Young G. Mills alt Mennen	Baseball Game of the Week Partic. sponsorship		Schlitz 1/4 A. Busch 1/4 reg. G. Mills 1 min.
Young Johnson alt Nile	Young Dr. Malone Gen. Mills alt Culver Purex alt Lever	Queen For a Day	Millionaire Kodak alt Lever Johnson alt sust	Young Dr. Malone Miles alt Culver P&G alt G. Mills	Queen For a Day	Millionaire R. T. French alt Best Foods Gerber alt. Nab	Young Dr. Malone Mennen alt sust Glenbrook alt Jergens	Baseball		Major League Baseball
Years it using alt Ter	From These Roots Pillsbury alt sust Nabisco alt Colgate	Who You Trust?	Verdict Is Yours Sterling alt Lever R. T. French alt Johnson	From These Roots sust alt Ungentine Purex alt sust	Who You Trust?	Verdict Is Yours alt Johnson Lever	From These Roots Colgate alt Plough Borax alt B-nut	Baseball		Major League Baseball
Day Storm Prod	Make Room For Daddy sust Heinz alt sust	Amer. Band. B-Nut, Welch, Lohn & Fink, Plough, Lever	Brighter Day Secret Storm A. Home alt R. T. French	Make Room For Daddy sust sust alt Frigidaire	Amer. Band. Welch, Lever, Ton, Norema, Northam- Warren, Plough	Brighter Day Lever alt sust Secret Storm Am. H. alt Pillsbury	Make Room For Daddy sust Borax alt sust	ABC's World of Sports R. J. Reynolds Humble Oil, Bristol-Myers,	Baseball	Major League Baseball
Night 10 sco estle	Here's Hollywood Mennen alt Jergens Culver alt Ton	Ame. Band. Ton, Strider, Minn. Mining, Goodrich	Edge of Night P&G Pillsbury alt sust	Here's Hollywood B-Nut alt G. Mills Heinz alt Whitehall	Amer. Band. B-Nut alt Shoe, Block	Edge of Night alt S. C. Johnson Amer. Home alt Sterling	Here's Hollywood G. Mills alt. Simons Colgate sust alt	Carters, Gen. Mills	Baseball	Major League Baseball
clock 10		American Bandstand co-op	Five o'clock News (5-5:10)		American Bandstand co-op	Five o'clock News (5-5:10)				
		Rocky and His Friends Gen. Mills		Rin Tin Tin Gen. Mills					PGA Golf 7/29 Renault (NL&B Cusson & Dilek (CP&R) Pabst (K&E)	Captain Gallant sust alt. G. Mills

All scheduled programs not listed are: *Jack Paar*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, 7-9 a.m., Monday-Friday, participating; *News CBS*, 8-8:15

a.m., Monday-Friday, *Captain Kangaroo*, CBS, 8-15-9:00 a.m., Monday-Friday, participating sponsorship; and *Today on the Farm*, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Daylight.

SPONSOR ASKS:

WHAT CLICHÉS SHOULD EVERY

TV/RADIO COPY WRITER KNOW?

Those replying to this week's question are:

• **Harriet Rex**, J. Walter Thompson, New York

• **Norton Wolf**, Benton & Bowles, New York

• **Howard M. Wilson**, Kenyon & Eckhardt, New York

• **Richard Karp**, Reach, McClinton & Co., New York

Harriet Rex, v.p. and copy group head, J. Walter Thompson, New York

To open with a good, resounding cliché, "let's put first things *first*." Just what is a cliché? And how did it get that way? Many a cliché started life as a bright new idea. The first person who wrote about a "secret ingredient" had come up with something fresh and intriguing. The two hundredth person who wrote about it just didn't want to think very hard.

For our better understanding of the genus *cliché* I am going to divide it into three main categories.

1. *The raring-tearing non-stop cliché.*

One example will suffice. The announcer steps up to the camera, he holds up a package, and he smiles. Oh, how he smiles!

Then he says, "Friends—you'll *love* Bleebo's. They're tangy-sweet. They're crunchy-crisp. And there's a *secret*



Ones so familiar we unthinkingly use them, such as "Look for it at your grocers"

ingredient in Bleebo's. The secret of Bleebo's deep-down, nutty goodness is . . . listen close, Folks . . . it's nuts!

And one could say the same for any tv-radio writer who would string such tattered phrases together and

call them a commercial.

But think a minute. Who among us can honestly say he is never guilty of the hyphenated, exaggerated, rich, ringing, advertising phrase? Let him who is without sin cast the first cliché! The moral—guard vigilantly the freshness and believability of your writing.

2. *The good old standard everyday cliché.*

This is a more insidious type . . . the workaday phrase that may have become so familiar you write it down without even thinking about it—like, "Look for it at your store now" and "Ask your grocer." But somebody *did* think about that one—while writing the now-famous Dilly Bean commercials—and came up with this attention-getter:

"If your grocer doesn't have them, knock something off the shelf on your way out." The suggestion was so widely acted upon, it had to be discontinued.

Then there is "new"—and "totally new." "Now" and "now for the first time." There are a *lot* of old ways to say "new." But again a writer took a fresh look and came up with this fresh-sounding, right-to-the-point line for ScotTowels. "Just invented—the first paper towel you can use like cloth."

I could go on, but you get the idea—take a fresh look. It often pays.

3. *The new cliché.*

This may sound like a contradiction, but you can probably guess what I mean. Someone comes out with an idea that is fresh, new, different. Immediately it is so widely imitated it becomes old and tired before its time.

You know how it goes! One advertiser scores a great success featuring rugged, virile men—and suddenly you're watching rugged, virile men all over your television screen. This third cliché is the hardest to guard against because it is such a temptation to imitate success. Pioneering offers more dangers—but

more rewards as well!

And now for an important question—*When is a cliché not a cliché?* The answer—when it is the simplest, most effective way to put your message across. When you have searched for a fresh, different way to say it and come back to "new" or "tastes good" or something equally simple and direct as doing the best job in a particular case. I won't belabor this point, but I did want to make it.

Let us be kind but firm in dealing with clichés . . . They have their virtues! They are comfortable. They are understandable. They are, above all, durable. But one fault they all have in common. Like the old gray mare, *they ain't what they used to be.*

Norton Wolf, v.p. & creative supervisor, Benton & Bowles, New York

The clichés that offend most (and most often) are the ones that happen because of the lack of an idea. Here, as we gingerly cast the first stone, are three examples.



Introducing your commercial with unrelated attention-getting gimmicks

1. *The Von Braun Syndrome.*

Open on Atlas Rocket on launching pad . . . *Announcer* (VO): 4-3-2-1 . . . Blast off! . . . Sound: *Rocket roar* . . . Follow rocket into space . . . *Announcer*: Yup! She's up! . . . A triumph of American know-how and precision timing . . . rocket flame dissolves into Mark IV "astromatic" zooming through cosmos . . . *Announcer*: And here's another triumph of American know-how and precision timing . . . the fabulous new . . . (and on and on).

Cliché No. 1 happens when the writer doesn't dig deep enough—or at all—to find a basic idea about the product. So, with nothing to say, he

ries to hitch a ride on somebody else's success story. (Consolation: At least the rocket got off the ground).

2. *Man, that's Coffee!*

Wife in chiffon preignoir, smiles expectantly, as husband sips breakfast coffee . . . *Annec (VO)*: Just one sip . . . man raises eyebrow . . . and we know you'll say Lepke's Coffee . . . man smiles and winks at wife . . . is richer, deeper, heartier . . . wife winks at husband . . . with a deeper, leap-down satisfying satisfaction . . . wife holds up can of Lepke, points to name on can . . . that only Lepke can give you . . . husband sips, raises eyebrow, smiles and winks at wife . . . cup after mellow cup . . . man drains cup, smiles, winks, kisses wife . . . of Lepke's . . . wife holds can and winks at viewer . . . richer, heartier . . . (and on and on).

Cliché No. 2 strikes when the writer forgets that he is, first of all, a writer. Making suitable allowances for modesty, we are all heir to the language of Shakespeare. Neither the words, the stage, nor the players have changed that much. (Upshot: Empty words and empty people will empty a theatre but not a grocery shelf.)

3. *Brand Name Goes Here*

Annec (smiling): Hello there, I'm Mervin Ferble with the biggest news in . . . history! Pours glass of . . . Now, when you really want something to perk up that pooped out feeling . . . Sits on hammock, lights up a . . . get with a relaxing . . . But don't take my word for it, folks . . . (and on and on).

Cliché No. 3 traps the writer because, well, what could be more sincere than sincere Mervin Ferble telling the folks how sincerely he likes . . . (and on and on). (Pitfall: Can a man who moves his eyes while he reads the Teleprompter be really sincere?)

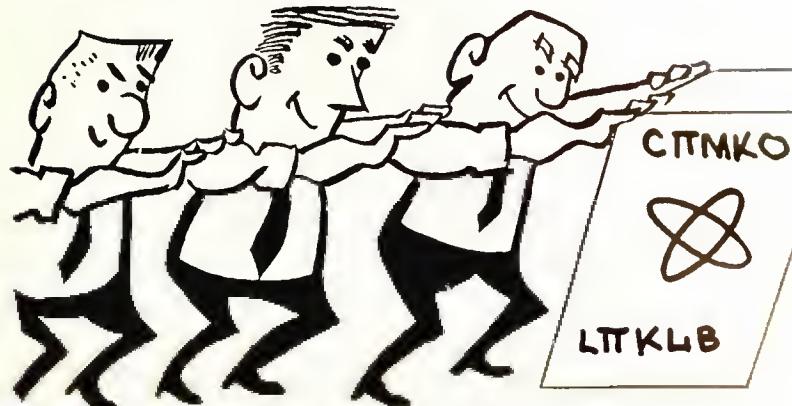
In short, the way to avoid the cliché is to dig for a real selling idea—and present it freshly, vigorously, and full of beans.

Howard M. Wilson, senior v.p., creative services, Kenyon & Eckhardt, N. Y.

To the dictionary purist, a cliché is a hackneyed literary phrase. In this disquisition, a tv-radio cliché will be pictorial and musical, as well as verbal.

(Please turn to page 53)

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level—the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week—and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

Q.

What does BONDED's show print service include?

A.

EVERYTHING—integrating and scheduling commercials, examining and repairing after use and reporting each step along the way.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.



Presenting the

ANN ELLIOTT SHOW

NEW!
DIFFERENT!
DELIGHTFUL!

WWL-TV presents the favorite of New Orleans . . . ANN ELLIOTT. 9:30-10:00 AM Mondays thru Fridays with the latest in recipes, styles and household hints. With Ann will be another New Orleans favorite HENRY DUPRE.

Represented nationally by Katz

WWL-TV
NEW ORLEANS

CAN YOU USE SALES HELP?

Young man with successful record of client relations and sales building seeks opportunity with station or rep. Creative presentations and ideas that sold. Experienced on food and allied package goods. Will welcome interviews.

Reply:

Box 108
SPONSOR
40 E. 49th Street
New York 17, N. Y.

Reps at work

George A. Schmidt, Radio Tv Representatives, New York, believes in the concept of radio as being "attuned to the habits and tastes of the majority of the people which, in turn, reflects itself in the response to the advertisers' message. Only independent radio stations are capable of supplying this program technique. The networks, by

offering big deals at low cost per listener, are attracting much attention from the 'big time' advertisers, but a knowledgeable advertiser or his agent (timebuyer), will find that, with some extra effort, the individual station buys in the market he really wants to develop, are much more personal and effective. Let's face it squarely—the home community is still the vital source. Its interests are localized and must be serviced.

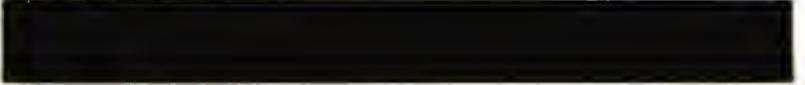


Only local radio can fill this bill, so perhaps time salesmen should really try to be reps and truly represent local radio, rather than try consistently to kill off competition by the use of negative classifications, such as rock 'n' roll, long hair, good music, noise, etc."

John P. Dowling, Storer Television Sales, puts stress on the way "television stations put a tremendous effort into producing public service programs. The extent of these efforts and their advertising value are not too often recognized by national advertisers and their agencies. Many of these programs generate a great deal of interest and often involve community leaders and important local affairs. It seems they would be good sales and prestige builders for national advertisers. These programs are promoted to the fullest extent by the stations, and their audiences almost always are of respectable size. In addition, they attract the better informed residents of the community who are generally the people in a position to influence buying patterns. Under these circumstances local public service programs would serve as excellent vehicles to introduce a new product or to upgrade an old product or to improve a company's image. It would behoove agencies and advertisers to give more attention to the opportunity those programs present. For instance, when setting up yearly budgets it might be a good idea to make an allocation for local spectaculars."



GOOD NEWS!



**6 out of 10 copies
of SPONSOR go to
BUYERS OF TIME!**

BEAUTY AID

(Continued from page 30)

cause no saturation is either sited or anticipated, television's take has the healthiest of outlooks. Tv, in fact, in the years ahead, looms as something of a cold war battleground, the home screen reflecting as never before the new product races, new packaging dimensions, management shakeups, agency switches and the like with all of the ecstatic dramaturgy at the adman's command. For, as David Loehwing in *Barron's* has projected, the market for beauty preparations is expected to expand more rapidly in the next few years than it has in the past. "The millions of girls born during the baby boom of the postwar decade," Loehwing reports, "are now reaching the age of greatest cosmetic use. Moreover, these girls start experimenting with lipstick, powder and mascara when they are 12 or 13 years old." (*Scholastic Magazine's* 1959 consumer study showed that at the junior high school level, 78.4% of girls use lipstick, 62.5% use nail polish, 63.4% use lotion and cream, and 71.4% use deodorants.

Too, as more and more women leave the home for the office, the compulsion to "smartness" is stronger than ever. (The beauty aid companies' consideration of the working woman is reflected in the sharp increase of nighttime tv over daytime tv as the primary buy).

James O. Peckham, executive v.p. of A. C. Nielsen Co., predicted in August 1960 that by 1969 the consumer purchase of toiletry products will be 65% over the 1959 volume. The Television Bureau of Advertising has little doubt that network and spot promotions will account for much of it. So whatever significance is attached to the abnormally heavy agency switches, two conclusions are inescapable:

1. The cosmetics and toiletry industry is never for long out of a state of flux.

2. Tv is the buoyant gainer.

And there is little chance that the wind will shift until the beauty-aid people and the television screen have turned every red-blooded American woman into a Brigitte Bardot, an Ava Gardner, or—if the imagination can stretch that far—an eternal Sandra Dee.

HARD SELL

(Continued from page 33)

on WJR in Detroit.

Soon after, Doxsee branched out its campaign and currently these stations (in addition to WNBC, N.Y.) are talking up Doxsee Clam Products in its respective areas: KTNT, Tacoma, Wash.; KOL, Seattle, Wash.; WJR, Detroit; KNX, KABC, and KFL, all Los Angeles; KOIN, Portland, Ore.; WBAL, Baltimore; WGBS, Miami; and KMOX, St. Louis.

There seems to be no doubt in the minds of the Doxsee people, that radio is their medium. To bolster their belief in the medium, the company renewed its campaign for six months. This, despite the fact that clams are considered a cold weather dish, will take the sell right through the summer months.

"And," says the Smith/Greenland account executive, "we'll keep right on renewing and make it a year-round program." By next year, according to this same source, Doxsee will be spending over \$100,000 on New York City stations alone.

"The leader, of course, will be WNBC."

The eventual goal is the invasion of all the markets. Upstate New York and the New England markets are on the agenda for early fall.

The reasons for the swift expansion program are these: first, there's the 60% sales increase chalked up by the end of the first 13-week flight.

Second, with the renewal period just ending its second month, sales are still up 50% over last year. This period, incidentally, included the loss of a Lenten month during which seafood sales need no hard sell (last year it ran through 27 April, this year, 2 April).

Last, but not to be overlooked, is the interesting fact that sales continue to soar despite the hepatitis scare currently making the rounds.

In this instance, Smith/Greenland has borrowed the advertising strategy used by BBDO during the not-so-long ago cranberry episode: no reference whatsoever is made to the epidemic. And no one points out that Doxsee claims do not come from the so-called infected areas. Ad man Parker sums it up like this: "although Doxsee was no stranger to grocery shelves everywhere, radio provided the pick-it-up motivation it lacked."

SPONSOR'S WIFE

(Continued from page 35)

Mr. Barlow Fields

Balmoral Club

Nassau, B.W.I.

Dear Barley:

I do wish you'd stop acting like Captain Bligh set adrift by mutineers. You're there for a rest which you obviously needed, and our only disappointment is that you didn't continue on to New Zealand. Tv buying-wise, we've snapped the lock—so stop worrying. All but one of our major clients are safely placed in shows for this fall. The media boys on both sides of the fence did a grand job of selection, double checked everything on calculators then re-checked the calculators.

The lone hold-out is the Squat-O-Seat Cane account who think they want "something different," so there's not much anyone can do for them.

Got quite a chuckle out of you mention of show buying in the day of the Sponsor's Wife—boy, does that ever date you!

Now you stay there until we tell you. Meanwhile, here's some glad tidings: Last week, the Director elected you a Vice President (no increase, Barley, but a good solid title). You may have outlived your usefulness as a tv showman, but this action by the Board proves one thing—BB&T takes care of its own. Play hard and sleep well.

Cordially,
Gully

|||

Mr. Gulliver Gammidge
Executive v.p.
Balder, Dash & Twaddle Agency
New York, N. Y., U.S.A.

Dear Gully:

So now I'm a V.P. In charge of nothing, I suppose. Well, thanks for the million! The higher one gets kick upstairs, the better the view.

And when I say "view," I mean the whole picture! Now I can tell you exactly what's wrong with show buying today. "Ho, ho, ho," I can hear you say. "Old Barley's been sitting in the noonday sun." Well, ho, ho, ho yourself!

Funny you should have sneered at my nostalgia for the Sponsor's Wife. Because I've just met one—a live one who is cute as a button and smart as a whip. Funny too, you should mention our Squat-O-Seat Cane account is holding out for a "different show."

Beeause it's all part of my story.

As you gathered from my first letter, I was feeling pretty unwashed and unwanted. The Planters Punches helped, but not much. I honestly longed to conform in our new tv era. So one afternoon I wandered into Dirty Dick's Hotel Bar to do some heavy thinking.

The Trade Winds tinkled pleasantly through my ice cubes, creating a sort of Chinese wind-bells effect, and soon I found myself working out some show-buying formulae on the back of a cocktail napkin. Here is one for buying a weekly Western:

$$\frac{H^2N}{FP} = CPM$$

Translation: Horses squared times Nielsens divided by Fire Power equals cost-per-1,000. If you like it, paste it in your hat.

Six swizzle sticks later, I was attempting to adapt this formula to other show types. By substituting for Horses such factors as CRSOS (Children's Roller Skates on Steps), GS (Guest Stars), TC (Trench Coats), and USS (U. S. Senators), I was on the point of fitting it into buying situation comedies, variety specials, mystery/adventure and public affairs, respectively, when, all of a sudden, here came a spectacular interruption.

For a moment, I thought the local Straw Market had exploded. A cascade of floppy rattan sombreros and tote bags descended on my table, exposing to view the person who hadately held same. She was taffy-haired, Vic Tanny-slimmed, and, while of indeterminate age, was certainly some years my junior.

"Sorry, dad," she said. "I guess over-shopped." I helped her pile up her purchases like a hay-rick by the table, and invited her to have a drink. While waiting to be served, she began studying the doodles on my cocktail napkin.

"Rocket fuel or atomic fission?" he inquired.

"Neither." I smiled. "They are formulae for . . . er, show business."

"Show biz!" she exclaimed. "Now ou're hootin' down my rain barrel."

She then told me her name was Bebe Freitag, and how she was born in a trunk on the old RKO circuit, became third G-string from the left in the Minsky line, and went on to marry the late founder and president

(Continued next page)

National and regional buys

in work now or recently completed

SPOT BUYS

TV BUYS

Star-Kist Foods, Inc., Terminal Island, Cal.: Campaign for Star-Kist tuna begins 9 July in 30 top markets. Moderate frequencies of day and night minutes are set for nine weeks. Buyer: Vince Auty. Agency: Leo Burnett Co., Chicago.

General Mills, Inc., Minneapolis: Buying schedules for Betty Crocker Potato Mixes, market by market, regionally and sectionally. Placements are 13 weeks, day and night minutes and 20's. Right now the push is mostly in eastern markets. Buyer: Phil Arher. Agency: Knox Reeves Adv., Minneapolis.

Armour & Co., Chicago: Scheduling two-week campaign this month for its meat products. Minutes and 20's, about 70% daytime, will run Wednesday through Friday. Frequency is 10 spots per week per market. Buyer: Paul Sehrage. Agency: Young & Rubicam, N. Y.

Alberto-Culver Co., Melrose Park, Ill.: Upgrading and heavying-up schedules in 20-25 markets. Frequency is being increased by seven 60's per week per market through 31 December, on the current run. Buyer: Cecilia Odzimoek. Agency: Compton Adv., Chicago.

RADIO BUYS

Bay Petroleum Co., Houston: Going into 21 southern and southwestern markets early this month with schedules of traffic and weekend minutes and 30's for Tenneco gasoline. Schedules are introductory in 12 of the markets, using 15 and 30 spots per week per market for four weeks. Continuing schedules, in nine markets, are mostly six weeks, 15 to 40 spots per week per market. Most markets are two- and three-station buys. Buyer: Margo Teleke. Agency: Reach, McClinton & Co., New York.

Best Foods Div. of Corn Products Sales Co., New York: Placing schedules in 36 markets for Hellmann's and Best Foods mayonnaise. Monday-through-Friday day minutes. 20's and 30's are being sought for four to eight weeks. Buyer: Joe Campion. Agency: Dancer-Fitzgerald-Sample, New York.

Accent-International, Skokie, Ill.: About 12-15 top markets get schedules this month for Ae'cent food seasoning. Placements begin 3 and 31 July for four to eight weeks, 50-50 housewife minutes and 30's. Twenty to thirty spots per week per market are being used. Buyer: Marianne Monahan. Agency: Needham, Louis & Brorby, Chicago.

Cream of Wheat Corp., Minneapolis: Placing short schedules for Cream of Wheat to run in July and August in about 50 markets. Buys are Monday-through-Friday day and traffic 20's and, where possible, 30's; five-six spots per week on two to three stations in most markets. Fall plans are for an expanded market list. Buyer: Betty Hiteh. Agency: BBDO, Minneapolis.

of Squat-O Seat Canes. Her husband became late in 1949 when, while out dining in a playful mood, he attempted a sword-swallowing act with a shish-kebab *flambeau*. I remarked that it was a small world since the Squat-O account was now in our shop.

"Then you're from Admansville?" she asked. I admitted I was, in a way. She tapped the napkin. "And you think that's the way to buy shows?" she demanded.

"I suppose one must have a system," I said.

"Oh, I've dealt with your kind," said Bebe. "You see, I was the Sponsor's Wife. In spades. And I used to tell Fred—he was my husband—no matter what anyone says, Fred, you can't buy top entertainment like you are handicapping horses."

You may be too young to remember, Gully, but during the latter '30's and much of the '40's, Squat-O sponsored some of the greatest shows on radio, introduced talent that is still at the top today, got runaway ratings without seeming to try, and became the envy of just about every other broadcast advertiser. Imagine! And all because a fresh little hoofer, who didn't know any rules and probably still thinks Media is just a town near Philadelphia, wouldn't let her husband or his agency buy any show she didn't personally like.

"You know how I used to pick 'em?" Bebe confessed. "Like I'd buy a new hat. I'd cast an actor because of his smile or the length of his sideburns. I even hired a whole band once because one of the clarinet players looked like John Barrymore. And nobody with a market analysis ever got in my way because Fred paid the freight.

"In show biz," Bebe went on, "you gotta have it *here!*" and she tapped her decolletage. I agreed she had it there although "heart" is what she meant, of course.

I admit Bebe's system doesn't sound very scientific. But I also remember it often worked. And worked maybe better than all these numbers we get lost in today. People still go for what they like, only somebody's got to like it first. Otherwise how do you explain Picasso and calypso singing?

Yes, Gully, you can sit up there in your aluminum tower and wail that there'll never be another *I Love Lucy*

rating-wise. And I, with a longer memory, can moan that we'll never see the day again when telephones across the nation froze into silence from 7 to 7:15 every night because *Amos 'n' Andy* was on the air. But we're not helping.

This is what I was trying to say in my first letter—that the excitement has gone out of show buying. And if the buyers don't get excited buying, how do they expect viewers will get excited viewing? Excitement is an emotional thing and it spreads like measles. I had all but forgotten. Until Bebe reminded me.

And now, Gully, brace yourself. It's just a week ago that Bebe and I met, and—well, there's something about the way the moon sprays silver on the sea down here and the stars drop lower and . . . (that's right, I even used to write copy in the old days too). What I'm trying to say is, don't worry about trying to find that "different show" for the Squat-O account yet. You see, Bebe, although she's kept in the background for years, inherited better than 51% of the Squat-O stock, and as her new husband I'll run their advertising as soon as we get back to New York. And Bebe will once again be the Sponsor's Wife.

So hire yourself another v.p. and see if you can't lay your hands on an old sponsor's booth. We're going to try an old formula:

E + FI = SCS

That is: Excitement plus Feminine Instinct equals Seat Cane Sales.

Regards,

Barley

P.S.: You'll find another package of sparklers in my desk in case you'd like a rest cure too.

LOCAL SPECIAL

(Continued from page 38)

objectives via this undertaking. The targets were:

- To create a consumer image for Certified-owned Country's Delight milk products, one of the largest milk distributors in the chain's marketing area, producing a quarter million quarts daily

- To introduce a new ice cream line under the Country's Delight label

- To build in-store traffic for Certified retailers

Focal point of the four-week merchandising effort was a consumer "contest," in which Certified's cus-

tomers were urged to submit entry blanks in order to win tickets to the live performance of "Captain Kangaroo's Kid Concert." Along with Keeshin as Captain Kangaroo, the concert featured the 60-piece CBS-Chicago Symphony Orchestra.

All Certified's advertising during the four-week period prior to the concert was geared to stimulate entry blank submission. The advertiser spent \$6,000 in a saturation radio campaign, in which a total of 400 announcements were spread over almost every station in the Chicago area. An additional \$6,000 was spent on WBBM-TV.

Both radio and tv commercials plugged the live concert performance, and explained that tickets were available only through the contests being held in Certified outlets.

At the retail level, elaborate merchandising kits were sent to each of the 750 Certified Grocers, containing newspaper mats, suggested radio copy for local placement on a co-op basis, point of sale exhibits, shelf talkers, window banners, and a ballot box for contest entry blanks.

In addition, four million Country's Delight milk cartons were flagged, plugging the concert and ticket contest.

Distribution of Country's Delight ice cream line began two weeks before the live concert performance. And one week after the new product introduction, the ice cream plant was forced into overtime production to meet consumer demand.

WBBM-TV, too, provided contest promotion for tickets to the concert, as well as plugging the telecast, through on-the-air promos.

In addition to providing the contest entry blanks for Certified, the station also had tickets printed for the contest winners. WBBM-TV tied in the telecast with music appreciation programs in public schools, via the Chicago Board of Education. Announcements of program selections were sent to 600 schools in a nine-county-area. In some cases, music teachers assigned viewing of the tv concert as weekend homework.

Consumer response to the ticket contest was overwhelming, according to Olendorf. Approximately 2,200,000 entry blanks were received. Each Certified Store sent its ticket request blanks to the central office where a ticket quota was drawn.

SPONSOR ASKS

(Continued from page 47)

Trouble is, a complete compendium of all the clichés available might fill as many volumes as the Oxford Universal Dictionary (that's 13, Irving). What follows is a handy dandy little guide that will get the writer out of a tough spot any time his script is in danger of getting too good.

Verbal Clichés: You could do far worse than start off with one of the handiest little words in the broadcast language, the Advertising "Yes." It's invaluable after the announcer has made a long speech packed with claims and then intones: "Yes, with men who know Marijuana best, it's Tea two to one."

Taste opens up shining vast new



*The affirming
"yes" after
long pitch;
"Yes, with men
who know ---
best, it's ---"*

vistas of clichés. Just as an example, what aroma or flavor isn't "deep-down, rich or satisfying?" And how about "tangy goodness?" Try that on for size with frozen orange juice. Drop "tangy" and with "goodness" alone you have a useful tool for cakes, candies, cigarettes, or what have you in the food line.

Then there's the adjectival cliché which has bailed any writer out of many a new idea. A few examples will immediately reveal the possibilities. The men who "stand behind" the products are always "experienced" and often have "real know-how." And what goes into the product? "A secret blend" or a "special formula." And if it's a drug product (see below), they try to link it with some doctor.

Pictorial Cliché: The outstanding and most durable contribution to the American scene in this century was neither the mountain carved by Borglum nor any Jackson Pollock painting. Rather it is the announcer holding up the product. It takes an amazingly limber wrist and long training to hold a pack of cigarettes the way my announcer does.

There's the zoom, of course, in which the package smacks you right

between the eyes; it never fails to make a dull commercial almost unbearable.

The pictorial cliché runs by industry patterns. If you're stuck and can't think of a stale idea, look at competition.

Automobiles do very little but run up and down roads looking very much like each other.

Cakes present giant close-ups, crumbly, moist, and mammoth-sized.

Drugs? Boyoboyoboyoboy. What's been diagrammed in your head, throat, stomach or intestines lately? How many shots of disintegrating tablets have you watched in recent months? How are your shrunken mucous membranes?

Cigarettes? Is there an announcer with soul so dead who never to himself has said, as he inhaled a drag, "Boy, it tastes like old rehearsal clothes!" And how come so many butts are suddenly air-softened or air-conditioned? Must be murder getting a drag out of a gasper smoking one with millions of holes in it.

The men's hair dressing field shows how the cliché circle works. A daring advertiser revolutionized his approach by throwing out white glove tests, greasy combs, and uncombed salesmen who lost the sale. He just used a touch of sex with a great deal of wit, and even urged the viewer not to use too much of his product. Notice the competition recently. After watching the daring advertiser succeed, they're following him slavishly (and perhaps helping his sales—as T. Rosser Reeves warns imitative advertisers).

Summation: The writer for tv and radio need never fear. The cliché is always there to be clutched at whenever an idea needs stalling up. If there is a need for it, a dictionary of clichés could be published once the response to this article is measured. Have we overlooked your pet cliché?

Richard Karp, copy supervisor, Reach, McClellan & Co., Inc., New York

Some key words and phrases that every young tv and radio copywriter should know and love—or "A boy's best friend is his cliché."

Starting an article of this nature with an excuse somehow or other negates its authority—but a fella must protect himself in the clinches. So, I hereby assure my clients, agency and

potential employers that I couldn't possibly write a first-hand piece about clichés because, I, being a bright, original, creative, imaginative copy supervisor, could hardly *know*, let alone *employ* any of those vulgar, low goodies. Therefore, it is with a bow towards Messrs. Reach, and McClellan that I modestly admit that the following collection was gleaned from the pens, typewriters and styls of — The Competition.

I think that we can gloss over the one and two word clichés rapidly. Who could ever forget the immortal: "Yes." "Now!" "Never before." "New!" "Amazing." "Imagine" and of course, "Friends" (to be most festive, this must be followed by a broad smile. This is rather difficult on radio but if you can work it out the result is devastating). Add to this the recent, "Viewers" and I think we've covered the field.

Next, we should take up some proven standards no "old pro" who sells to children would be without. (There are those who consider this as the level of our whole audience but I suggest that we leave this question to be settled by such wise heads as David Susskind.) A favorite is: "Be the first kid on your block...." Another winner, "Ask your mom to look for...." and that tricky devil, "And it tastes good too!" You can see the Primrose Paths that can lead your audience down.

The daytime audience-slanted cliché? They're a dime a gross. (I



*Back to camera.
announcer
turns to say.
"Oh hello there,
I'm Winston
Churchill"*

made that up.) Archeologists found this one scrawled on a cave wall, "Smart housewives know...." I suggest substituting "Homemakers" for "Housewives," there's nothing like endowing your audience with professionalism. Then there's, "Next time you go shopping," "At your friendly neighborhood grocer's," or "Leading department stores everywhere." The lagniappe here is, that you can use them either individually or in a series. And while we're in

(Please turn to page 66)

SPONSOR WEEK WRAP-UP

DISK JOCKIES ride horses like real jockies. They appeared from KTLN, Denver, in the Memorial Day parade. They plan to appear regularly at race tracks and rodeos. The jocks are: (l to r) Henry Busse, Jr., Bill Warren, Jack Diamond, Mark Stevens, Johnny Rowe, Joe Finn, Ray Durkee



GWEN SHEPHERD, who is a regular model on ABC TV's "Seven Keys," daytime audience participation show, is happy even though all those letters aren't hers. The 1,103,055 letters arrived the eighth week the show was on the air as viewers vied for prizes awarded to the home audience



Advertisers

Minute Maid, now a subsidiary of Coca-Cola, is buying five-week spot tv campaigns in behalf of Minute Maid Push Up Bar and banana orange juice.

The bar schedules, of course, will be placed in and around kid shows, while the juice campaign will consist of day and night minutes.

Campaigns:

- **Florida Citrus Group** budgets over \$6 million for advertising and promotion during the next fiscal year, of which \$1.16 million is earmarked for radio and television.

- **Coca-Cola Bottling** of L.A. (Murphy Adv.) moves into a summer campaign for its Bubble-Up line with a \$100,000 appropriation. Radio schedule includes 300 spots a week on 12 stations.

- **Pfizer's Bonadettes** (Gothelf) will be pushed in 58 localities covering 10 states, from Maine to Mary-

land, and three locals in California using radio.

• **U.S. Steel** (BBDO), as a major manufacturer of spring wire for the bedding industry, will use radio and television to support "Better Sleep Month" during September.

• **Davega** ran a local saturation effort for one week, beginning 26 June, on WNBC's *All Night in New York* program which goes from Monday to Saturday, midnight to 6 a.m.

PEOPLE ON THE MOVE: Chester L. Jones to director of marketing for Monsanto Chemical's Plastics.

Agencies

Agency appointments: Hunt Foods (\$8 million) to Y&R from Fitzgerald . . . Food Fair Properties to Newhoff-Blumberg for the company's new Reisterstown Plaza shopping center in Baltimore . . . Hanes Hosiery to DDB as of 1 January . . .

Wagner Baking to **Smith/Greenland** . . . newly formed Associated Connecticut Health Insurance Companies to **Wilson, Haight and Welch**, Hartford . . . Lehn & Fink for Stri-Dex Medicated pads, Noreen Color Hair Rinse, Hinds Honey & Almond Cream, and Lysette (over \$1 million) to **F&S&R** . . . Jeffrey Martin Laboratories has retained **Smith/Greenland** . . . Raleigh Clothes to **GH&R** . . . Worcester Baking for Town Talk Bread to **Hoag and Provandie**, Boston . . . Wolf Brand Products, division of Quaker Oats, and Roeglein Meats to **Clay Stephenson**, Houston . . . Howard Village and Rosedale Village, Queens, N. Y., to **Miller**.

PEOPLE ON THE MOVE: Marc I. Epstein to assistant account executive, Ted Bates, from assistant product manager, Lever . . . Martin Himmel to director of Pan American Relations, Ltd. . . . Albert Kinsey to executive v.p., Allan Jack

Lewis, Washington, D. C. . . . John E. Franks to director of media and marketing, John C. Dowd, Boston from marketing director, same agency . . . David Hale Halpern to v.p. and member of the board of directors, Ted Gotthelf, Inc. . . . Ernest W. Schwehr to account executive, Robert Otto, from advertising department of Imperial Chemical Industries, London, Brazil, and Argentina . . . Robin Jordan to account executive, Robert Otto, for Carrier International . . . Arthur Gray to the staff of the Miami office of KHCC&A . . . John Stranberg to account executive, McE, from marketing manager, Murray Corporation of America . . . Nita Nagler to account executive, Del Wood Associates, from media director in charge of Six Month Floor Wax and Tuck Tape . . . John Rigor to account supervisor, SSC&B from Grey . . . Franklin Bell and Stuart Peabody to marketing board of Daniel & Charles, from Heinz and Bor-

(Please turn to page 62)



LOOKING OVER THE CONTRACT for affiliation of WMIL, Milwaukee, to CBS Radio are: (l to r) Arthur Hull Haynes, the president of CBS Radio network; Sol Radoff, manager and executive v.p. of WMIL; William A. Schudt, Jr., who is v.p. in charge of affiliate relations for CBS Radio

AN ACHIEVEMENT PLAQUE for the promotion of traffic safety is presented to radio station WMAQ, Chicago, and traffic reporter Bill Warrick (r) by J. J. Cavanagh, president of the Chicago Motor Club, who awarded the plaque. Lloyd E. Yoder (l), NBC v.p. and general manager of WMAQ-WNBQ and John Keys, WMAQ station manager (second from r) look on

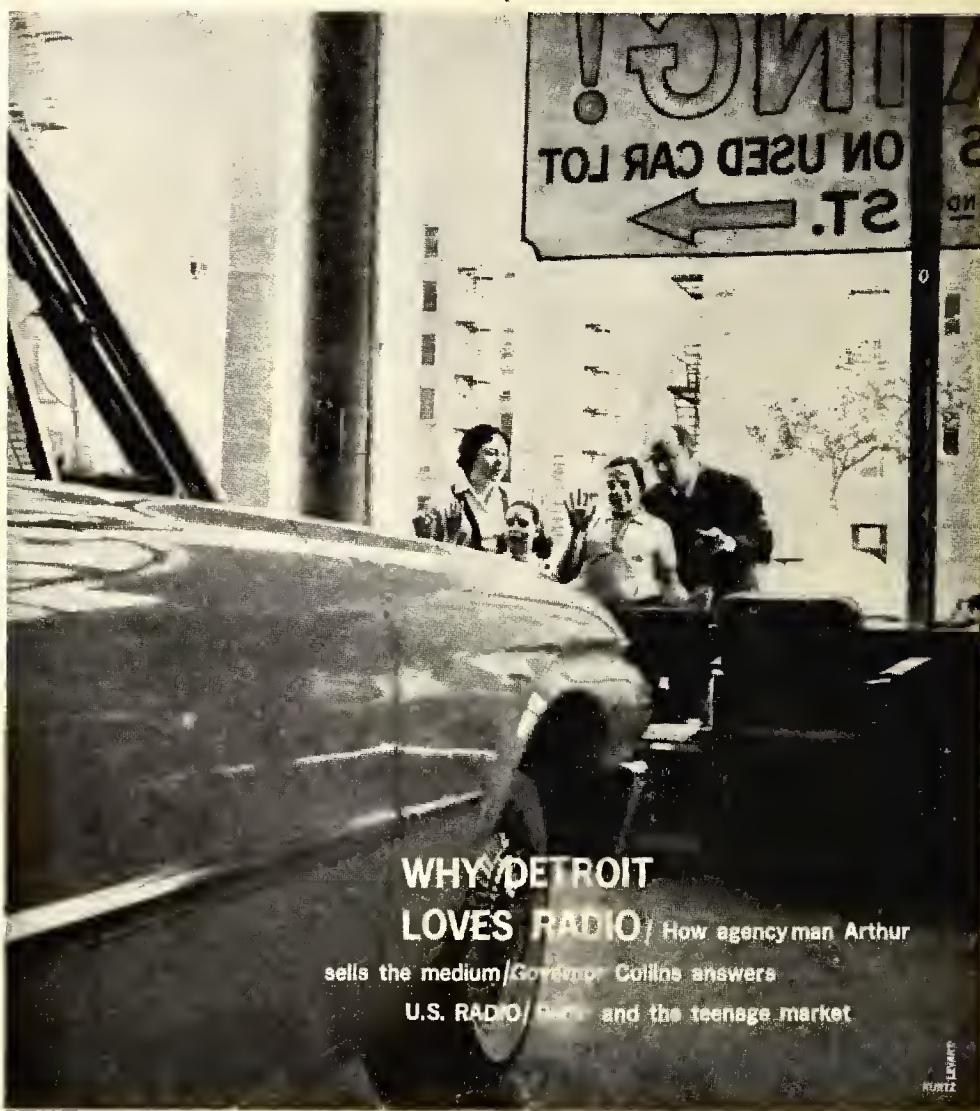


STATUE OF LIBERTY was used by WKY, Oklahoma City during football game, culminating Fly the Flag Week. Shown: Doyle Glazier (l), art director, Jack Wilkerson

TIMEBUYERS ARE CHEERING

JUNE 1961 / \$5 a year

U.S. RADIO



WHY DETROIT LOVES RADIO

How agency man Arthur
sells the medium/Car dealer Collins answers
U.S. RADIO/... and the teenage market

40 E. 49th St., New York 17

OUT NOW!

WASHINGTON WEEK

3 JULY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The agitation in NAB ranks over new president LeRoy Collins seems to be simmering and the fear about some of his approaches to industry vs. Administration issues has been largely dispelled.

In other words, the present attitude of NAB members is one of wait and see.

This thumbnail appraisal of the situation comes of NAB public relations director William Carlyle, who only the week before traveled out to North Dakota on invitation to assure the state's broadcasters in convention that even though there had been differences between Collins and the NAB board of directors **the industry's interests were still kept uppermost in his mind.**

Carlyle at the time raised the question as to whether the broadcasters would prefer to have their president feud with a chief regulator who'll be around for four to eight years. He also made this point: **the views of chairman Newton Minow and Collins are far apart on many problems.**

The FCC commissioners are working in much closer harmony under Minow, though there was never anything like a rift: stories of resentment among other commissioners were much exaggerated.

However, Minow has been working hard at the task of making a team out of the seven vastly different personalities. He is now very careful in all speeches to point out when he is speaking for himself, and to eliminate use of the word "I" when he speaks of what the commission will do. He never misses an opportunity now of giving public praise to the former Chairman and now plain Mr. Commissioner Ford.

If he ever had views as radical as some feared, he has been modifying them. **It now appears that the majority will be voting with him on most important FCC regulatory moves.**

Paul Rand Dixon, meanwhile, has been slowly but surely moving the FTC into a posture of greater vigilance over ad claims. Latest move is an FTC reorganization which has nothing to do with the President's Plan: it appears on the surface, at least, to give more emphasis to FTC monitoring of radio-tv.

Two new FTC divisions are set up, one to handle monopoly and restraint of trade cases, and the other to take over deceptive practices and false ad cases. To reduce the backlog and to make handling of more cases with the same personnel possible, a single FTC lawyer will be assigned to follow and speed up each individual case.

Daniel J. Murphy has been named to head the deceptive practices activities. Under him, Charles A. Sweeny is made responsible for monitoring radio and tv broadcasts for false and misleading commercials.

The Harris House Commerce Committee is set to act on an FCC reorganization bill very close to that favored by the FCC on an unusual unanimous basis.

The Senate Commerce communications subcommittee this week began hearings on the exact measure recommended by the FCC.

There is, however, **no certainty that Congress will approve a bill on this subject this year.** Nobody, other than the administration, several members of the FCC, and Newton Minow gets too excited about the need for reorganization.

FILM-SCOPE

3 JULY 1961

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PUBLICATIONS INC.

The opening of the second Canadian network (CTV) will come as a much welcomed stimulant to American tv companies.

Screen Gems got off to a head start and made the first two sales to CTV: Showdown and Top Cat.

Showdown represents three important firsts to Screen Gems:

- **First sale to CTV of any show.**
- **First Canadian production** for Canadian consumption by an American-based company.
- **First live show** produced by Screen Gems. The series, a musical game show, will come off live facilities of CFTV, Montreal.

Incidentally, the CTV network's eight cities are: Montreal, Toronto, Ottawa, Calgary, Vancouver, Halifax, Winnipeg, and Edinondton.

Showdown is set on CTV for 7:30 p.m. Friday; Top Cat, for 7:30 p.m. Thursday.

More Screen Gems-CTV deals are understood to be in the works.

Westinghouse Broadcasting's nightly PM East & PM West already has seven syndication clients.

Stations are: WNEW-TV, New York; WGN-TV, Chicago; KTTV, Los Angeles; WFAA-TV, Dallas; WTTG, Washington; WHP-TV, Harrisburg, and WSBA-TV, York.

These plus the five NBC stations carrying the series give it a **total to date of 12.**

Manhunt definitely won't go into a third year of production.

First two years of the series, totalling 78 episodes, are going into re-run sale and seven markets have already been signed by Screen Gems.

They are: KABC-TV, Los Angeles KFMB-TV, San Diego; KPHO-TV, Phoenix; KSTP-TV, Minneapolis; KPLR-TV, St. Louis; KMJ-TV, Fresno, and WWJ-TV, Detroit.

Recent ratings reports show **quite a few time period victories for Manhunt**, some in markets among the earliest renewals.

Here are second-year ratings reported in March 1961 ARB:

MARKET & TIME	RATING
Charleston-Huntington, W. 7 p.m.	31
Jacksonville, Th. 8 p.m.	31
Knoxville, Th. 7 p.m.	28
Mobile, W. 7:30 p.m.	34
Oklahoma City, F. 9:30 p.m.	28
Milwaukee, Th. 9:30 p.m.	27
Minneapolis, Th. 9:30 p.m.	29
Pittsburgh, Th. 10:30 p.m.	28
San Antonio, Th. 9:30 p.m.	24
San Diego, Tu. 7 p.m.	28
San Francisco, Tu. 6:30 p.m.	15

If the New York market is any indication it would appear that CBS Films is in for some brisk business on its packet of three re-runs.

Each of these shows quickly found a New York buyer:

- December Bride (156 episodes) went to WABC-TV.
- World of Giants (13, made for network but still unshown), to WPIX.
- Wanted: Dead or Alive (94), also to WPIX.

Furthermore, WNEW-TV picked up its second year renewal of first-runs of Deputy Dawg. The cartoon series again will contain enough episodes to make up 26 half-hours, or 104 segments if shown separately.

Station sales of Ziv-UA's Ripcord raised total on that series this week to 87 markets.

New stations are: WVEC-TV, Norfolk; WATE-TV, Knoxville; WTMJ-TV, Milwaukee; WLW-I, Indianapolis; WKYT, Lexington; KHFL-TV, Chico-Redding; WKJG-TV, Ft. Wayne, and WTVP, Decatur.

Sales to advertisers are: Acme Building supply on WTOK-TV, Meridian, and Lincoln Income Life Insurance in Louisville.

Official Films has been exchanging its stock in an arrangement to buy up five series for off-network syndication re-run sale.

The five shows and numbers of episodes they contain are: Peter Gunn (114), Mr. Lucky (34), Yancy Derringer (34), Wire Service (39), and DuPont Theatre (42).

Wire Service is a full hour; the rest are half-hours.

Official used an undisclosed amount of its stock to acquire all the stock of five tv film companies owned or controlled by Don W. Sharpe and Warren Lewis. Each of the privately held Sharpe-Lewis companies owned one series.

There's good news for U. S. tv film distributors in a legislative reprieve affecting dubbing in Argentina.

The Guzman Bill, which would have made Argentine dubbing compulsory on all tv film imports, has been referred back to the Argentine Senate and no action is possible before the spring of 1962.

Should such a dubbing law ever be passed it would probably be followed by similar measures requiring local dubbing in other Latin American countries. That would virtually close off the Western hemisphere Spanish language market rentals in individual countries which cannot cover dubbing costs.

The Argentine development was reported by William Fineshriber, MPEAA tv v.p., following a five-week tour of Latin America.

EUE will have a new sound stage, its fifth, open by August.

As part of current expansion the commercials-industrials producer has added seven new people to its staff: Philip Frank, executive producer-sales representative; Sol Ehrlich, creative director-commercials director; Edward Rinker, west coast account executive; Constance Mowbray, New York producer-sales representative; Doria Belden, production assistant; Peter Neufeld, sales-production assistant, and Michael Nebbia, staff cameraman.

SPONSOR HEARS

3 JULY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

A report that keeps bobbing up: that such-and-such agency is on the verge of snagging the Texaco account away from Cunningham & Walsh.

Said a Texaco executive last week: our doors are never closed to solicitations, but there's absolutely nothing in the wind. However, you never can tell what will come out of a game of golf with the chairman of the board.

A likely next development in the dentifrice field: the manufacture of disposal toothpaste and toothbrushes.

Their convenience would be chiefly as hospital units. A supplementary target; overnight travelers.

A Madison Avenue pundit says he often wonders how much the criticism directed at tv, and even advertising, is animated more out of a sense of snobbery than out of an authentic desire for improvement.

It is also his observation that as the classes in the U.S.A. have become more and more levelled out intellectual snobbery is filling the vacuum left by social snobbery.

Timebuyers, you may have something to worry about if this tactic takes fire.

A Lexington Avenue agency is making it a policy of recruiting its timebuyers from among young men who have had experience selling time for stations.

The theory here: there's an advantage in their knowledge of station operations, scheduling and general problems.

Among the carrots that will be dangled before them: an opportunity to move into the account executive field.

One of the ironies of account switching these days is that among the last to find out what's going on is the ad manager himself.

Because of the stakes involved, the wheels toward change are often started rolling on the upper levels, like the president, executive v.p. or the marketing director.

P&G agencies are speculating on how the Cincinnati monarch will react to Y&R's acquisition of the Wesson Oil-Snowdrift account.

Y&R has the Cheer account, which is worth about \$3 million, and P&G is also in the cooking oil business via two brands of Crisco.

The chances are that P&G will let it pass, since it has no objection to Burnett's being mixed up with Pillsbury cakemixes, whereas P&G is in the same field with the Duncan Hines line.

Colgate may, after all, fool them out there in Cincinnati and not come out with a floride dentifrice competitive with Crest.

P&G still figures that Colgate, even though its top moneymaker is the dentifrice, won't pass up the floride field, if it can come up with the right product.

Crest's comparative sales, on the other hand, seem to have levelled off. In the supermarket count it jiggles in and out of second place with Gleem.



THEY
LIVE IT

UP... AND LOVE IT... in the fabulous KSLA

market. Oil-rich, timber-rich, cattle-rich, and growing industrially... this tri-state area hardly knows recession. Its people play hard, work hard and have the money to buy. They look to KSLA-TV for news they believe... programs they enjoy.

Ask our reps (Harrington, Righter and Parsons) about the fabulous KSLA market!



KSLA-TV SHREVEPORT LOUISIANA

WRAP-UP

(Continued from page 55)

den respectively . . . **Charles (Skip) Webster** to publicity director of the tv department at Rogers & Cowan . . . **U. (Bud) Galanos** to account executive for General Aniline and Films, L&N, from creative director, KMJ . . . **Bernard Rafferty** to account executive for United Aircraft and Anaconda American Brass, and **Karl E. Irvin** to account executive for Timely Brands Division of Heublein, both at Wilson, Haight & Welch, Hartford. They are from General Electric and JWT, respectively.

MORE PEOPLE ON THE MOVE: **Douglas Warren** to v.p. and account supervisor of food account activities, Smith/Greenland, from account executive, same agency . . . **Shirlee Gibbons** to account executive, Fletcher Richards, Calkin & Holden from advertising supervisor, Barbizon . . . **Malcolm G. Lund** to creative director, Henderson Advertising, Greenville, S. C., from Tatham-Laird . . . **Lloyd G. Whitelbrook** resigned as executive v.p., KHCC&A . . . **Ernie Brant** to account executive, F&S&R, from account executive, San Antonio Advertising . . . **Louis West, Jr.** to time-buyer at Gumbinner . . . **G. Burton Brown**, marketing research director, elected v.p., Knox Reeves, Minneapolis . . . **Ralph Kanna** to radio/tv director, William Schaller, Hartford . . . **Perry Thomas** to account executive for Beltone Hearing Aids, and administrative assistant to the president, Olian and Bronner, Chicago . . . **Lorrie Carson** to timebuyer at Lilienfeld, from Mc-E . . . **Patrick C. Tims** to account group at Clay Stephenson, Houston, from account executive with Tatham-Laird.

The winner: **Johnson & Lewis** received a prize in the 60-second animated tv commercial category of the AAW's 1961 All-Western Advertising Competition for an instrumental "concert commercial."

New quarters: **Kastor Hilton's** Miami office to larger quarters at 3601 N.W. 7th St.

Thisa 'n' data: As of 31 May, the new roster of the AAAA lists 338 member agencies, an increase of 25

since last year. Members operate 735 offices in 112 U.S. cities and in 55 cities outside the U.S.

New offices: **Joseph F. Cavanaugh, Ltd.**, Milwaukee, will open a new office in Dallas. Wilson Goss, the agency's Dallas man, has been made v.p. to head the new southwest position and Hillary Nausser, former staff member of Don Baxter, will be the account executive and production supervisor.

Stations on the Move

KVOS-TV, Bellingham, Wash., has been taken over by Wometco Enterprises of Miami, previously approved by the FCC.

In a \$3 million all-cash transaction Wometco bought into the fourth tv station in which it has an interest.

TOTAL STATIONS ON THE AIR (as of 1 June 1961)

AM: 3,590

FM: 871

TV: 541

BOUGHT/SOLD/APPROVED

Sold: **WEZN**, Elizabethtown, Pa., to Ira Kaplan, printing consultant, Washington, D. C., from Lowell Williams and Richard E. Burg; the price: \$160,000; brokered by Blackburn & Company, Washington, D. C.

Approved: the acquisition by Red Owl Stores of the stock of Radio Suburbia, owner and operator of the Twin City station **KRSI**.

Start: **KARK-FM**, Little Rock, Arkansas, on the air at 10:00 a.m., 22 June.

Associations

The Colorado Broadcasters Association elected **Clayton H. Brace**, assistant to the president, KLZ-AM, TV, Denver, president at their 13th annual meeting.

Other new officers chosen were: **Mason Dixon**, general manager, KFTM, Fort Morgan, Col., as v.p. and **Bob Martin**, KMOR, Littleton, Col., as secretary-treasurer.

Among the speakers was **John Meagher**, v.p. in charge of radio for the NAB, who dealt with the problems facing the industry and pleaded for an understanding of the new NAB president, LeRoy Collins.

Some of the resolutions adopted included a plea to broadcasters to increase their editorial efforts.

The Georgia Association of Broadcasters became the fourth largest state broadcasting association in the country.

This happened with the enrollment of its 100th radio-tv station, WKIG, Glennville, Georgia, a new station which began broadcasting 25 June.

The GAB also has 25 associate members.

Tv Stations

WGN (radio-tv) opened the doors to its new Mid-America Broadcast Center, 27 June.

The radio-tv building is located less than 15 minutes from downtown Chicago with 101,625 square feet of space on a 13-acre site.

The opening included an address by **J. Howard Wood**, president of the Tribune and WGN, and **LeRoy Collins**, president of the NAB.

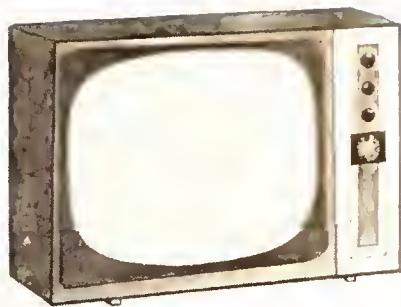
The tv station, at present broadcasting 1,000 hours of color shows per year, will one day be an all-color operation.

PEOPLE ON THE MOVE: **Wayne Yerxa** to account executive **KMSP-TV**, Minneapolis . . . **Tom Hagner** to account executive in the sales department, **WCAU-TV**, Philadelphia, from **WJZ-TV**, Baltimore . . . **William P. Hessian, Jr.** to account executive in sales, **KPIX**, San Francisco, from sales manager, **KSBW-TV**, Salinas, Cal. . . . **Joseph M. Bryan** retired as senior v.p. of Jefferson Standard Life Insurance to give more of his time to broadcasting. He remains president and member of the board of directors of Jefferson Standard Broadcasting . . . **Fred Gibson** and **Van Weatherup** to Carolina sales manager and sales supervisor, respectively, **WBTV**, Charlotte, both from sales reps at the same station . . . **Robert F. Adams** to director of sales, **WBKB**, Chicago, from assistant sales manager, **WABC-TV**, New York . . . **Louis Wolfson**, v.p. of Wometco Miami, appointed director of broadcast interests of the company.

New quarters: **WNEM-TV**, Bay City, Mich., began construction for

“WHERE THE TV ELITE DON’T MEET”

—headlined *Variety* recently. “There’s a growing concern among some top tv thinkers that the medium has lost a vital segment of its audience—the doctors, lawyers, teachers and business leaders. In short, the opinion makers . . . The question isn’t ‘Is Anyone Out There?’ but ‘Who’s Out There?’ And the answer seems to be, not the people who really count . . .”



We’d be the last to try to David a bunch of Goliaths like you chaps in the magic eye business. But look at it this way:

Sport is what smart people do, watch, and talk about these days. If you don’t spend a weekend at the Masters, cruise the inland waterway, shoot in the 80’s, have a box at the Series, you’re just not with it.

SPORTS ILLUSTRATED reaches nearly a million families who are *up there*. Median income \$10,835—*double* that of the U.S. as a whole. Nearly 9 in 10 are business or professional men—of those in business, 1 in 3 has already made it to the corner office.

They and their wives are the “tastemakers” that get *your* product rolling, whether it’s common stocks or cake mixes. The opinion leaders. Without their original (and continuing) approval most new products would still be in the laps of your management consultants.

You can cover these active, sports-minded reachables and touchables with a color page in **SI** for 13 weeks in a row for peanuts: for what one network half-hour would cost you.

You wouldn’t be lonely. Only 4 mags in the land carried more consumer advertising than **SI** did in 1960. Sounds unbelievable, doesn’t it? Better look through the last few weeks’ issues and see if your successful competitor is in there.

Sports Illustrated

L. L. Callaway Jr., Advertising Director,
Time and Life Bldg., N. Y. 20.

new headquarters and space for what will be WNEM-FM.

Radio Stations

A special promotional package was sent to the nation's advertisers this week by the RAB, giving them some hints for "back-to-school" campaigns.

The RAB packet contained such reminders as these:

- Radio will "reach" a peak audience this summer, going beyond tv.
- 97.6% of teenagers listen every week; 79.7% listen on an average day.
- Successful advertising in the past has been tied in with public service.

KCBS, San Francisco, will use spot announcements on its sister station in New York, WCBS, for self-promotion.

At the same time, the last week in June, WCBS will use KCBS to invite vacation-minded San Franciscans to dial 880 while visiting New York.

The Taft group has diversified and gone into the howling alley business.

It has bought for cash the assets of three corporations operating the Brentwood Bowl, a 32-lane establishment in suburban Cincinnati.

As a service to its advertisers, WIP, Philadelphia, sends Winnie Peters, the station's hostess, to visit housewives in their homes.

In a WIP Hospitality Wagon, she drives to a different Delaware Valley neighborhood each day, calling on 15 to 20 homemakers, chatting with them, giving out WIP literature and food gift certificates.

PEOPLE ON THE MOVE: John O. Gilhert, II, general manager, WXYZ, Detroit, to v.p. . . . Leon Ridings to general manager, WFCT, Knoxville, Tenn., from station director of WBIR, Knoxville . . . Ted Carlsen to general sales manager, KCPX, Salt Lake City, from station manager, KRAK, Sacramento . . . E. Jonny Graff to general manager, WNTA, from v.p. in charge of eastern sales and member of the board of directors, same station . . . Herbert Golombeck to v.p. of Plough Broadcasting at the home offices in

Memphis, from v.p. and general manager, WPLO, Atlanta . . . Vernon D. Goldsmith to sales staffer, WFYI, Garden City, N. Y. . . . Cameron Cornell to news director, WMCA, New York, from news director, WGS, Savannah, Georgia . . . Kenneth Leslie to head local sales activity at KYA, San Francisco, from sales manager WNPF, Binghamton, N. Y.

Kudos: KBOL, Boulder, Col., was presented the 1961 Sacred Heart Hour Radio Award honoring the station for "outstanding achievement in the fields of education, religion, and community endeavor" . . . KCMO, Kansas City, Barbara Draper, continuity acceptance director, has won first place, for the second consecutive year, in the national writing awards presented by the National Federation of Press Women.

New affiliates: Nine more stations have gone to the **Keystone Broadcasting system:** KOWN, Escondido, Cal.; KDOL, Mojave, Cal.; KALN, Iola, Kan.; WSHN, Fremont, Mich.; WEHH, Elmira Heights, N. Y.; WERT, Van Wert, Ohio; KYLU, Rusk, Texas; WMOV, Ravenswood, W. Va.; WERL, Eagle River, Wis.

Call letter change: WLOW will be known as WHIH, as of 1 July.

Networks

ABC has ceased purchasing tubed equipment of any type and is in the midst of a program which soon will result in a completely transistorized broadcasting system.

ABC was the first major broadcaster, several years ago, to begin transistorizing its audio equipment and has experienced no failures of any properly installed silicon rectifiers, which far outlast any tubed equipment.

ABC TV has sold partial sponsorship for four programs during the 1961-62 season to Mars (Needham, Louis & Brorby).

The four programs are: *Bugs Bunny*, *Cheyenne*, *The Hathaways*, and *Leave It To Beaver*.

Radio sales: For the eighth straight

year, Chevrolet (Campbell-Ewald) will sponsor 12 5-minute week-end news broadcasts by Robert Trout and Allan Jackson over CBS Radio for 52 weeks.

Promotion managers of NBC TV's affiliated stations will meet in four cities the week of 9 July to make plans for the network's 1961-62 schedule.

Sydney H. Eiges, v.p. public information, in commenting on the meetings said: "these meetings will give the local stations opportunity to organize promotion campaigns with the objective being to make each station the best in its market."

ABC TV Affiliates Advisory Association is particularly pleased by ABC TV's future plans for news, including programs for the country's youth.

The board, in a meeting with ABC TV execs, discussed methods to expedite exchange of information between the network and affiliates.

The network told the board that it has increased its west coast staff to assure continuation of high standards.

Also mentioned were plans to revise the network's daytime programming.

The board congratulated the network for its coverage of the recent heads of states meeting in Europe.

PEOPLE ON THE MOVE: James H. Fuller to account executive, CBS Radio Network, from director of creative sales and member of the board of directors, Eastman . . . Segrid Peterson Foley is moving from ABC TV legal department to Paramount Pictures in copywriting . . . John D. Gibbs, general manager of KQV, ABC o&o in Pittsburgh, has been elected v.p. of Allegheny Broadcasting, a subsidiary of AB-PT.

Kudos: Dr. Frank Stanton, president of CBS, was presented a citation by the National Press Photographers Association for his vigorous fight for full access to information essential to the American people . . . Dan Ailloni-Charas, NBC advertising studies supervisor, has been elected to head the marketing management committee of the N.Y.C. Junior Chamber of Commerce.

Tv sales: NBC TV has sold alternate-week sponsorship for *The Dick Powell Show* to Hertz Rent-A-Car for the 1961-62 season.

New affiliate: WPEO, Peoria, Ill., to MBS. The station is the third of the O'Connor group to go to MBS.

Representatives

There is 21% more viewing done by home owners than by those who rent their homes.

This statistical item is included in TVAR's latest study, *Viewing by Home Owners*.

The survey, conducted by Pulse, reveals such information as this:

- An average of 25% more viewers from 7:00 a.m. to 6:00 p.m. and 18% higher from 6:00 p.m. to midnight.

- The larger audience among home owners applies to a multi-market: 20% higher in Boston; up 18% in Baltimore; up 20% in Pittsburgh; 22% higher in Cleveland; and 25% higher in San Francisco.

Rep appointments: KULA, Honolulu, to Spot Time Sales . . . WMIL, Milwaukee, to Bob Dore Associates . . . WTTG-TV, Washington, D. C., to Blair Tv Associates . . . WITN, Greenville, N. C., to Venard, Rintoul & McConnell.

PEOPLE ON THE MOVE: Richard F. McGahey to the L.A. tv staff of Katz . . . Robert F. Heflin to assistant treasurer of the Adam Young Companies, from assistant treasurer of Century Chemical . . . William R. Furnell to the San Francisco office and Jaek Kabateek to the Los Angeles office, both at Robert E. Eastman.

Film

ZIV-UA's Ripcord again signed new advertisers and some additional stations this week.

Among the advertisers are: Lincoln Income Life Insurance in Louisville, and the Acme Building Supply in Meridian, Miss.

The new stations include: WVEC-TV, Norfolk, Va.; WATE-TV, Knoxville; WTMJ-TV, Milwaukee; WLWI, Indianapolis; WKYT, Lexington, Ky.; KHSL-TV, Chico-Reading, Cal.;

WKJG-TV, Fort Wayne, and WTVP, Decatur.

Here are some of the stations that started TPI-UPA's *Dick Tracy* in June:

WSB, Atlanta, Ga.; WLOS, Asheville, N. C.; KERO, Bakersfield, Cal.; WLBB, Bangor, Me.; WHDH, Boston, Mass.; WRGP, Chattanooga, Tenn.; WGN, Chicago, Ill.; WKRC, Cincinnati, O.; KLZ, Denver, Col.; WHO, Des Moines, Iowa; WXYZ, Detroit, Mich.; WJRT, Flint, Mich.; KPRC, Houston, Texas; KODE, Joplin, Mo.; KTTV, L.A.; WTCN, Minneapolis, Minn.; WWL, New Orleans; WTAE, Pittsburgh; WCHS, Portland, Me.; WPRO, Providence, R.I.; KSBW, Salinas, Cal.; KUTV, Salt Lake City; KENS, San Antonio, Texas; KGO, San Francisco; KMOX, St. Louis, Mo.; WSTV, Steubenville, O.; WHEN, Syracuse, N. Y.; WMAL, Washington, D. C.; WITN, Washington, N. C.

PEOPLE ON THE MOVE: Thomas H. Peterson to v.p., Atlas Film, from western sales manager, CBS . . . Anthony Rizzo to the West and Joseph (Red) Museato to Arrow Productions, both at ITC.

Production: It looks like an S. J. Perelman comedy could be the next series to go into production at ZIV-UA. The producer-syndication purchased tv rights to his *Acres and Pains*.

Sales: Post-1948 feature films are continuing to sell steadily.

Seven Arts Associated's Films of the 50's (Volume 1) has now been sold in 90 markets. Latest stations to sign for the group of Warner Bros. features are WRGB, Schenectady; KVII-TV, Amarillo; WFIE-TV, Evansville, and KNDO-TV, Yakima.

Screen Gems has sold its post-1948 packages to 42 stations. Of these 34 bought the 210 Columbias and eight took a group of 50 post-1948 action pictures. (Ten of the 34 stations took both packages.)

The eight stations which bought the 50 action pictures are: WBAL-TV, Baltimore; KPLR-TV, St. Louis; WKZO-TV, Kalamazoo; WJRT, Flint, and the four Wometko stations, which are WTVJ, Miami; WFGA-TV, Jacksonville; WLOS-TV, Asheville, and KVOS-TV, Bellingham.

International: Magnum Television International, headed by John Manson in Latin America, has acquired the animated tv series *Rocky and His Friends* for Latin distribution.

Public Service

Three tv stations in the Albany-Schenectady-Troy area got together for a joint telecast last week which showed how they had been fulfilling their public service obligations.

The show was scheduled on all the stations—WRGB, WTEV and WAST—at the same time, 8:30-9 p.m.

It was produced and directed by Hal Green and written and narrated by George Reading.

Public service in action: WSBA, York, Pa., will telecast a traffic safety campaign, *Operation Safety*, over the five-day 4 July holiday . . . WCBS, New York, helped the city of New York in a two-week campaign to recruit 940 new policemen. The city has had a shortage for several years . . . KDES, Palm Springs, Cal., is working with the Santa Fe Federal Savings and Loan Association to help high school students find summer jobs . . . WPTA, Fort Wayne, Ind., and the Motor Truck division of International Harvester created a half-hour special on construction of Northeastern Indiana Highways . . . WBAL-TV, Baltimore, has awarded 18 special citations to advertisers who have sponsored public service type programs . . . The Herald Tribune stations serving suburban New York will broadcast a special program, *A Search In Suburbia*, digested from a 12-hour seminar in which community leaders searched for a national goal or objective.

Kudos: WBNS-TV, Columbus, O., received a special Air Force public service plaque for a 1960-61 non-commercial spot campaign amounting to over \$10,000 for Air Force recruiting . . . WRCV-TV, Philadelphia, was honored as the "outstanding tv station in the nation" when it was presented the Gold Bell award of the Catholic Broadcasters Association at their annual convention in Minneapolis. The same award also went to NBC for the program *Living Music of the Church*.

SPONSOR ASKS

(Continued from page 53)

the area, here's one any announcer can be proud of. "Look at this modern housewife. . . ." This sets up a lovely demonstration of almost anything.

Now that we're on the subject of demonstrations, here are some favorite lead-ins: "Watch this demonstration." "Just as this powder, capsule, tablet, etc., dissolves, coats, fizzes, etc., in this beaker, so (name of product) works, dissolves, coats, etc., your stomach, hair, house, bathroom floor, etc."—As you can see the possibilities are endless. A smart ploy is to follow this with, "Independent laboratory surveys reveal . . ." or "Leading medical authorities can tell you . . ." They do have a nice ring don't they?

As for the announcer himself, it would be violating one of cliché's cardinal rules *not* to have the commercial open with his back to the camera. Cigarette in hand, (eliminate for cigar, pipe or lung cancer sponsors) he turns to the camera and says . . . "Oh hello there, I'm Winston Churchill" (your producer will tell you that if the announcer is allowed to identify himself by name, he'll accept scale.)

Some random thoughts that come to mind also may be of help, but some of these old whines may need new bottles: "A word of caution, use only as directed." "If pain persists, see your doctor." "Does your (whatever it is) look like this?" "Mmmm that's good" (Use your own discretion on the number of M's) "Downright delicious," "Deepdown goodness." "So don't settle for ordinary . . . that's that only . . .", "Unlike harsh, ordinary . . . that's that." "Lasts up to 3, 6, 500, 5 million times longer," "The secret's in the"

Among many other hardy perennials of special appeal to cliché cultivators in the "Madison Avenue" garden are! "Fast, fast, fast" (Always use in groups of three or the rhythm is spoiled.)

A final word: As each of you approaches the "New Frontier" of Clichéland, it might be wise to remember that we are using a potent force. Heed the urgent plea of those who have gone before you—Use this power only for good. . . .

Tv and radio**NEWSMAKERS**

Herbert D. Strauss, executive v.p., has been elected president of Grey Advertising in a realignment of its executive team. Arthur C. Fatt, who had been president, becomes board chairman and chief executive officer. Lawrence Valenstein, who had been chairman of the executive committee and board chairman, continues to serve as executive committee chairman. Now bill-

ing at the rate of \$58 million, Grey Advertising has more than 550 employees at its New York headquarters and at branch offices.

Thomas Tausig has joined Videotape Productions of New York as director of program sales. He formerly was with Grant Advertising as v.p. in charge of radio/tv. His television experience began at WTOP-TV, Washington, where he was producer-director and then program director. He came to New York seven years ago as tv account supervisor with Y&R and then joined Ted Bates. Before joining Grant he was advertising director with P. Lorillard, where he was involved in network and spot tv.



Theodore F. Shaker has been named v.p. and general manager of ABC TV National Station Sales, Inc., a new company to rep the ABC o&o tv stations. In 1948 he joined Lorenz & Thompson (now Shannon) as a newspaper and radio rep. After a stay at Farm and Ranch magazine and the Katz Agency, Shaker joined CBS TV Spot Sales in Chicago and was transferred to New

York. In 1955 he became general sales manager of WXIX-TV, Milwaukee, and then director of network program sales, CBS TV.

Wilford Thunhurst has been appointed radio/tv director for the Pittsburgh office of EWR&R. He formerly served as radio/tv producer for the agency's New York office. For nearly two years, he had been radio/tv producer for McCann-Erickson. Prior to that he served in a similar capacity for Benton and Bowles. During 1954-55 Thunhurst was associate producer and director for the DuMont tv network. He was graduated from Carnegie Tech., Pittsburgh, in 1947 and was a fighter pilot in the Army Air Force.



The seller's viewpoint

Marketing efficiency and media efficiency have not always gone together, states Peters, Griffin, Woodward account executive Andrew B. Powell. All too often, he points out, they are compelled to apply rating point and cost-per-1,000 formulas which cannot be adapted to local conditions in a given market. There is a wealth of spot tv opportunities, with proven sales records, which are turned down because they don't have the numbers. Programs, for instance, are often overlooked though they can provide ideal audience composition and may very well be directed at the advertiser's best customers.



"Marketing Efficiency VS Media Efficiency"

Spot television is perhaps the most flexible of all major advertising media but some of the nation's largest advertisers don't permit this flexibility to work for them.

Our own studies here at Peters, Griffin, Woodward show that practically every nationally advertised product owns a different share of market from city to city. Some major markets present a perennial problem to certain products which are well established nationally, but they will apply the same national advertising formula to all markets without regard to the local sales conditions or the local availability to the type of spot tv called for in the formula.

We may from time to time suggest the use of a year round corporate tv program in problem markets, but are told this is not acceptable because it does not meet the requirements of a previously established spot tv formula—"We just don't do it that way."

As a matter of fact, the corporate tv program is one of the most overlooked opportunities in media buying. It can be a feature film, hour or half-hour show, a 15, 10 or 5 minute service program, that has ideal audience composition and is directed at the advertiser's most productive customer. It may have done an outstanding job for a local advertiser for a period of years and actually delivers a better cost-per-thousand than many network programs.

It offers an ideal shelter for the multiple product advertiser who needs extra weight for his bread and butter products throughout the year but is always available for special deals, new products, etc.

Actually this technique is used in network programs but is not applied to spot tv because spot is bought on an entirely different formula.

Special events are another example of good spot television opportunities to accomplish a specific marketing job in any given area, but are frequently bypassed because no provision has been made for this type of advertising in the overall spot television plan. Integration with an important local event, opportunities for publicity, promotion, salesman-customer relation, are all inherent in a great many special event programs and these can often outweigh the advantages of low low c-p-m.

From this seller's viewpoint it is often discouraging to have spot tv opportunities, which have proven sales records, turned down simply because they don't have the numbers. Some day, some agency is going to commission one of its top buyers to direct his attention to "Selling Opportunities" in spot television. There are plenty of them available.

SPONSOR SPEAKS

For busy readers

As any regular reader of SPONSOR knows, this publication is edited to help the men and women involved in buying and preparing broadcast advertising to do their jobs to best advantage.

This is no easy assignment. All industry has speeded up with its resultant demands on better trade publication performance. But in the broadcast field the scene changes from day to day and the tempo is faster than most.

SPONSOR's readers are aware that we have not stood still in the face of changing conditions. Once a monthly, today SPONSOR is a fast-paced weekly providing a full-stipend of significant news of the week together with its carefully-selected articles.

SPONSOR's important role is to keep its busy readers posted. We don't believe that broadcast reading should be limited to our publication, but we want to be sure that if the busy reader has time to comb through only one business book for broadcast advertising information that SPONSOR will fully fill the bill.

Today our 18 editors cull the field for significant information. We print what you must know to keep ahead of your field. Much of what we gather never gets into print. We don't cover the waterfront. But what we do cover protects you in your knowledge of our field.

Recently SPONSOR moved its popular SPONSOR-WEEK section, which covers late-breaking news, to the first editorial spot at the front of the book. Added to SPONSOR-SCOPE, WASHINGTON-WEEK, SPONSOR-HEARS, and WRAP-UP this gives our readers a full quota of fast-reading, late-breaking information. All this and our big-length articles, too.

—NORMAN R. GLENN
Publisher

THIS WE FIGHT FOR: *A healthy climate of respect and understanding between those who buy and those who sell radio/tv advertising. The most efficient use of the air media can only be achieved through mutual cooperation.*



10-SECOND SPOTS

Permanent spots! A bright, young, dignified (Harvard, '53) spot radio spokesman was blue skyng about his favorite medium over a mid-town lunch table, when the waitress nonchalantly drenched his Brooks Bros. pant leg with roast beef gravy. After rude interrogation by a series of three employes of the eatery, the proper Bostonian was told he could submit the cleaning bill to the management, but he should not do so during the luncheon rush. With fantastic restraint and decorum he replied, "Madam, there's no danger I'll ever be anywhere near here at lunch time."

Self-sell: While delivering a Kinney rent-a-car commercial via WOR, New York, nocturnal philosopher Jean Shepard told his disciples of a former colleague from another city who got carried away with his own presentation of rent-a-car message. Day after day the guy informed listeners they could have a car on their signature alone, no red tape. Unable to resist any longer, the announcer followed his own advice and obtained a vehicle gratis. *The FBI picked him up in Florida two weeks later, about to board a boat for Peru.*

Remarkable self-control: N. Y. Post columnist Earl Wilson, living it up at Le Chambord, probably the world's most expensive restaurant, caught a glimpse of NBC's whimsical m.c. Bill Cullen. Confesses Wilson, he did not say hello to Cullen because if the latter had looked over in his direction, he'd surely have said, "Hey, Bill, the price is right, hey, one dinner, \$865."

Can't argue about taste: While FCC Chairman Newton Minow aired his criticism of tv fare, including children's programs, on ABC TV's *Issues and Answers*, his two daughters, ages five and seven, ignored their daddy's image on the monitor and concentrated on a game of cards. When the show came to a close and the Chairman was ready to shove off, he had a job on his hands ungluing the young ladies' eyes from the tv screen. *A cartoon program followed Issues and Answers.*

Flint-Bay City-Saginaw moves into the top 40 (in actual TV homes delivered)

When Flint and Bay City-Saginaw were recently combined into one market, it changed everybody's list of the top 40 TV markets in the country. Have you brought yours up to date yet?

To check, just see if you've got Flint-Bay City-Saginaw listed in the same neighborhood as Providence, Charlotte and Denver. For that's where this Eastern Michigan market has moved on the all-important basis of homes delivered.* That is, homes with TV sets actually tuned in.

Another thing well worth noting is that nearly all the viewers in this heavily populated urban market get their television from within the area. And, of course, that's where WJRT is—with City-Grade service to Flint, Bay City and Saginaw.

You can get more information about this new top-40 market, and about WJRT, simply by calling our representatives: Harrington, Righter & Parsons, Inc. Offices in New York, Chicago, Detroit, Boston, Atlanta, Los Angeles and San Francisco.

*Based on ARB Reports—March, 1960 (Sun.-Sat., 6-10 p.m.)



WJRT • CHANNEL 12 • FLINT—BAY CITY—SAGINAW / ABC PRIMARY AFFILIATE

MORE THAN NUMBERS



WJAR-TV has meant "television" to **RHODE ISLANDERS** since 1949. Penetration of the *Must Buy* Providence Market has been a matter of solid coverage, audience, and facilities.

J. S. "Dody" Sinclair, President and General Manager of WJAR-TV, highlights Providence market leadership as he pushes the button on one of the station's two new Ampex VR 1000C Intersync videotape recorders. Jack Flynn, Ampex Eastern Sales Manager, looks on. Generally, the better the equipment, the better the station. Better stations in better markets get more business, can afford the best, most, first. And WJAR-TV is as well equipped as any *Must Buy* station in any *Must Buy* market.

WJAR-TV

N B C • A B C

— Represented by
Edward Petry & Co., Inc.